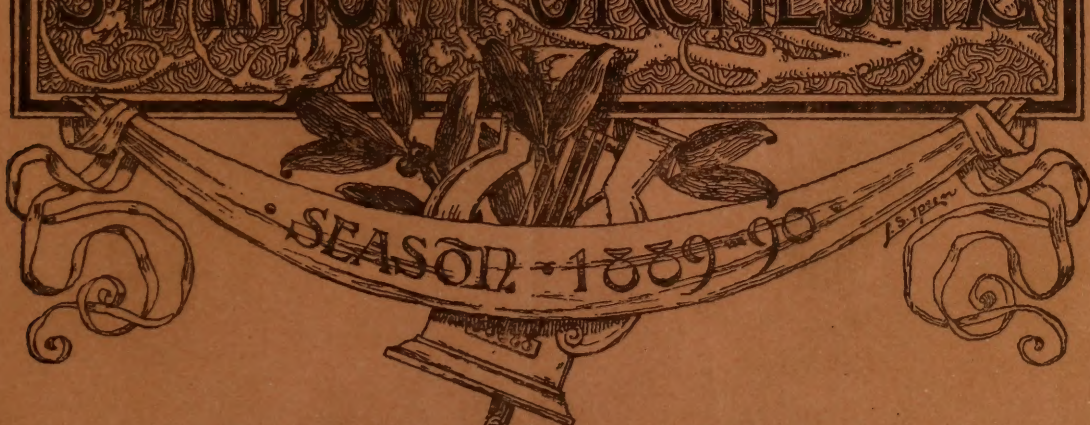
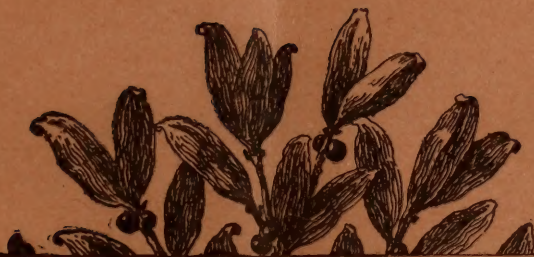


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FIRST REHEARSAL and CONCERT.

Friday Afternoon, October 11, at 2.30.

Saturday Evening, October 12, at 8.00.

PROGRAMME.

Wagner	-	-	-	-	-	Introduction, "Die Meistersinger"
Beethoven	-	-	-	-	-	Overture, "Coriolanus"
Schubert	-	-	-	Entr'acte, from Ballet Music to "Rosamunde"		
Schumann	-	-	-	-	Symphony No. 4, in D minor, Op. 120	

Introduction (Adagio non troppo).

Allegro.

Romance (Adagio non troppo).

Scherzö.

Finale (Allegro).

The Programme for the next Public Rehearsal and Concert will be found on page 27.

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subsequently gives his idea of the effect made by this overture, first upon a listener unacquainted with the drama, next upon one to whom the play is familiar. The former receives "a vivid series of impressions of festive pomp and warm passions, of open, joyous humor"; while the latter has recalled to him "numerous striking and individual pictures which he has witnessed upon the stage." In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other—the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry—will be noted by the observant.

Overture, "Coriolanus," Op. 62.

Beethoven.

Beethoven, though a student of Plutarch and Shakspeare, seems not to have modelled his "Coriolanus" from either, but to have taken the simplified type drawn by Collin in his five-act tragedy on the subject of the great Roman, to which the overture served as prelude. Collin was chief

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secretary to the war department of the Austrian government at the time the overture was composed (1807). Because of his patriotic songs during the war with France, he was popular with the people, but less successful in essaying higher flights. Besides his "Coriolanus," he wrote a tragedy on the subject of Regulus. As both personages have place in the list of characters who parade before Minerva and Mercury in the "Ruins of Athens," Collin's position as a prominent person seems attested. Beethoven at first dedicated his overture to Collin; but the fact that he afterwards erased from the title-page the words, "*Zum Trauerspiel Coriolan*," would seem to lessen the value of the dedication as a personal tribute, while it forces the question whether, after all, it was not the grand subject itself, rather than any special setting of it, that aroused his inspiration.

The year 1807 was a time of great activity with Beethoven. The Fourth Symphony, the Rasoumoffsky Quartettes, and the Pianoforte Concerto in G had just been written; and he was entering the border-land of the C minor Symphony. The overture to "Coriolanus," of all its composer's works in small compass, is perhaps the most noble. Reichardt has said that it is a better representation of Beethoven himself than of the hero whose name it bears; and, both here and in the "Heroic" symphony, he was unconsciously painting his own portrait. Wagner, remarking upon the overture, identifies it with "the scene between Coriolanus, his mother, and his wife on the battle-field before the gates of his native city, where the chieftain yielded to feminine entreaties, refused to assault the place, and thereupon suffered death at the hands of the Volcian, Attius, his associate in the enterprise."

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Grove says of the overture : —

“ The opening could hardly be more impressive. The huge C, given by the strings with all their might, and followed by a short sharp chord from the entire orchestra, and this three times over, with a bar's rest between each, prepares the ear for the mingled fever and force of the next phrase, the ‘ first subject ’ of the composition, in the violins and violas in octaves. This energy and fever-heat are maintained for a short time, and then give way to the broad melody which forms the ‘ counter-subject ’ of the movement, and which is a fine instance of what Beethoven can do with ten notes. Every one will notice the introductory bars which precede the melody and form the transition from the wild turbulence of the former portion to this winning and dignified phrase, which atones for its shortness by the number of times it is successively repeated by different instruments. These subjects, with an episode of some length and stern character, in which the ‘ cellos and violas are used with great effect, are the materials which Beethoven provided for his work. The ‘ working out ’ is wonderfully close and impressive, and is remarkable for the fact that the first subject is brought back, not in the key of C minor, as above, but in F minor, the second subject returning in C major. The conclusion — three staccato notes in the strings only, as soft as possible, preceded by fragments of the original themes, coming like inevitable death on the broken purposes of the hero, after all the labor and all the sweetness of life are over — is inexpressibly touching. How poetical (to touch for one moment on the details of the close) is the manner in which the fiery phrase of the original theme is made to falter and flutter and fail like a pulse in the last moments of life !

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As early as 1852, the "Coriolanus" overture was played by the Germanias in Boston. Three performances by the Boston Symphony Orchestra are noted: Feb. 11, 1882 (Mr. Henschel); Feb. 27, 1886, Nov. 10, 1888 (Mr. Gericke).

Second Entr'Acte, from "Rosamunde."

Schubert.

That absurd creation, the libretto to the music-play of "Rosamunde," by Helmina von Chezy, prodigious literary barnacle, to whose libretto of "Euryanthe" the failure of Weber's opera was due, is an idealization of a Spanish drama. Rosamunde, princess of Cyprus, is brought up by her father as a shepherdess. On her eighteenth birthday, her true rank is revealed to her, and also to the people of Cyprus (who had believed her dead). Cyprus, meanwhile, had been ruled by Fulgentius, who pooh-poohs the story of Rosamunde. The princess has a whilom lover, a prince, who, biding his time, accepts service with Fulgentius. Fulgentius sees Rosamunde, and falls in love with her. His passion not being reciprocated, he plots to despatch her by means of a poisoned letter. Of course, the prince is the bearer of the letter, which Rosamunde avoids. Fulgentius, suspicious, finds the lovers together, when a messenger interrupts with a letter for the prince. Fulgentius demands to see this, and the prince hands him the poisoned letter.

The music of the play was written in Vienna, in 1823 (in five days), where it was brought out at the popular *An dem Wien* theatre. It had only



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two performances. The original manuscript was put away, and forgotten for forty-four years, or until Sir George Grove and Mr. Arthur Sullivan found it, in 1867. The finding of this manuscript made possible a revival of the complete "Rosamunde" music, though, through Mr. Grove's efforts, dating back to 1856, portions which were either in type or manuscript had been brought out in London. The music which Grove found, and which was originally played in 1823, consists of an overture in D, since published as "Alfonso and Estrella," Op. 69,—three entr'actes, two numbers of ballet music, a little piece for clarinets, horns, and bassoons, called a "Shepherd" Melody" (of bewitching beauty), a romance for soprano solo, and three choruses.

A sketch of the entr'acte (II.) played to-day has been compiled: Entr'acte, *andantino*. This delicious movement is in the form of an air, with two alternative movements or "trios." It is altogether different in character from that which has preceded it in the piece. The trombones, trumpets, and drums are removed from the score; and there is not a bar but breathes tranquillity. The air—the same on which Schubert has founded a beautiful set of variations (in A) in his quartette in A minor—is in B-flat majors and opens with the strings alone. The first trio is in G minor, and the second in B-flat minor. They are both very plaintive little compositions, rich (especially the first of the two) in delicious conversations of the flute, oboe, and clarinet; and the return from the anxious melancholy of each to the serene calm of the original air is most gratifying. The second trio also appears among Schubert's songs, in B minor, under the title, "Der Leidende."



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ENTR'ACTE.

A French writer, M. Barbette, thus pictures a family gathering at the home of the Schuberts, about 1813, when Franz was a youth, just returned from student life at the Convict:—

"One house in Vienna seemed strange to the general emotion. Let the reader be good enough to follow us into the Lichtenthal district. We stand before a house of antique appearance; its architecture goes back several centuries; traces of painting may still be seen on the walls; a great red crab hangs above the door, as though to indicate that the edifice dates from the Middle Age, of which it is the mute symbol. The heavy shutters are closed; but, in the *rez-de-chaussée*, light comes through the interstices, and feeble sounds make themselves heard. . . .

"Nothing troubles the quiet of those who live in this peaceful dwelling. We enter a large whitewashed room. A huge fireplace, in which burns a small, clear fire, occupies one end. To the left is a lithographic portrait of the Emperor Francis; to the right, one of Beethoven, then at the height of his genius. A fir book-case contains some works of the great masters. Forms are placed along the walls, on which hang maps and other things used in education.

"Four players are seated in the middle of the room, each before a

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desk and having a stringed instrument in his hand. They are absorbed in reading a new work by the illustrious singer of Bonn. The light of a suspended lamp allows us to observe the faces of these persons.

"The oldest plays the violoncello. He is still in the full strength of manhood. His hair is but slightly grizzled. His well-accentuated features suggest an energetic nature. He is simply, almost rustically, dressed, in the fashion of his class. An air of frankness and nobility tempers the somewhat hard expression of his eyes. The other performers treat him with respect.

"A young man of twenty-eight, with an expression of almost feminine softness, plays the first violin. Entirely abandoned to his emotion, he devours with his eyes the music before him.

"By his side, a somewhat older musician plays the second violin with no less energy.

"At the viola desk is a lad of fifteen, who seems in a state of inexpressible agitation. His hair is woolly, his face round, his nose flat,—there is something about him of the negro. His figure is small and thick-set, yet robust. Extraordinarily brilliant eyes illuminate his face. He is the director of the quartette. If a false note is made, he quickly recognizes it: all his frame seems to shudder. If the defaulting player be one of the young men, he jumps up angrily, and flourishes his bow in the direction of the offender. But, if the violoncello makes a slip, he moderates his wrath, and with suppressed feeling remarks: 'Father, there is some mistake. Let us begin again.' The father smiles, and the fault occurs no more. A fifth person regards the scene with pleasure,—a woman, still young, who is seated near the fireplace. She seems to be



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preyed upon by a slow fever. Her eyes, full of sweetness, are surrounded by a dark circle. The wealth of her fair hair contrasts with the sickly paleness of her complexion. The woman listens to the music with a gentle sadness. Her eyes brighten every time she looks at the youngest of the executants.

"We must now name the actors in this scene.

"The middle-aged man is Franz Schubert, schoolmaster in the Lichten-thal. The three young men are his sons: Ferdinand, teacher at an orphan school; Ignace, also a schoolmaster; Franz, who will become his father's assistant. The woman is a Silesian,—Elisabeth Bitz, their mother. The child on her knees is Charles, the youngest of her sons."

Symphony No. 4, in D minor, Op. 120.

Schumann

Introduction (adagio non troppo).

Allegro.

Romance (adagio non troppo).

Scherzo.

Finale (allegro).

The year 1840 has been called Schumann's "Year of Song," because it was marked by an almost unbroken series of beautiful lyrics. It was Schumann's habit to change suddenly from one form of composition to another, and to pursue the new for awhile with great vigor. Thus, in 1841, we find him for the first time essaying the symphonic. Years before, when a student at Heidelberg, undecided between the professions of law and music, Schumann wrote to Wieck, his former pianoforte teacher and

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future father-in-law: "I detest theory pure and simple, as you know, as I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Schumann's first published symphony (B-flat), notwithstanding "lovely imperfections," marked in him a great advance in the technique of composition. It was immediately followed by the Overture, Scherzo, and Finale, Op. 52,—which is a symphony without a slow movement,—and the D minor Symphony played to-day. Because of his dissatisfaction with the original draft of the D minor Symphony, Schumann did not immediately publish it. Evidently, this dissatisfaction was a second thought; for, on Jan. 8, 1842, he writes to a friend: "The two orchestral works—a second symphony, and an Overture, Scherzo, and Finale—which were performed at our last concerts were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn's direction. But it's no matter. I know they are not at all inferior to the first, and must succeed sooner or later." The MS. of the D minor Symphony was not published until 1851. Meanwhile, two other symphonies appeared in print,—the G minor and the E-flat,—and are known, as is the D minor, by the numeral of their publication, not of their composition. The changes Schumann made in the D minor Symphony were confined to the wind parts, excepting that a part for the guitar in the *Romance*, which gave that movement more the character of a serenade, was rejected as of doubtful effectiveness in combination with the other instruments.

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"Symphony No. 4, D minor: *Introduction, Allegro, Romance, Scherzo, and Finale*, in one piece." There are no pauses between the movements; and there is so pronounced a connection between them (see analysis to follow) maintained by the recurrence of themes that the impression of the work is that of a single piece of music. Before Schumann, examples of the merging of movements are found, but the bond between them, caused by what one writer has called "a partial community of theme," is an invention of Schumann's. Theorists dispute its value, but Mendelssohn in his "Scotch" symphony adopted it.

There follows an analysis by E. Prout of the D minor Symphony:—

"The principal subject of the *Introduction (adagio)* is given out by the violas and 'cello. It is very curious that in only one of Schumann's four symphonies does he begin with the common chord. The displaced accent of the commencement is an instance of a characteristic of the composer. The theme of the introduction is not developed at any great length; toward its close a semi-quaver figure is introduced in the first violins, which is to play a leading part in the subsequent *Allegro*. Four bars before we reach this movement, the time is changed to 2-4, and gradually quickened till we reach the first movement proper of the symphony. The principal theme of this movement is, it must be confessed, not a very attractive one. The first bar may be considered, so to speak, the keystone of this movement. Trite and uninteresting as it is, it follows us relentlessly,—now in the bass, now in the middle, now in the upper parts, now in the passages of imitation; till, when we reach the end of the movement, we hardly know whether to feel aggravated at its pertinacity, or astonished at

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the effect produced by such an unpromising subject. After a perfect cadence for full orchestra at the fourteenth bar, the customary passages of transition to the key of F, the relative major in which, according to rule, the second subject should enter, are introduced. These are founded on imitative passages, on a figure nearly resembling the first subject; and a similar figure again is met with in the second subject itself. The continuation of this subject is very charming, and from this point, till we reach the close of the first part of the movement, the interest goes on increasing. A vigorous *forte* for the whole orchestra brings us to the usual repeat of the first portion; and then comes the most curious part of this *Allegro*. From this point to the end of the movement, we find nothing but what is commonly called the 'free fantasia.' It would be very interesting to find out how many of the hearers of this symphony have ever noticed that neither the first nor the second subject ever recurs in the latter part. The music is almost entirely constructed of new material, to which the opening bar of the first theme mostly serves as accompaniment; and such unity of character is given to the whole by this means that it is doubtful if one hearer in a hundred has detected the irregularity of the form. Before quoting the two chief episodes on which this second part is built, a curious orchestral 'dodge' (if the colloquialism may be pardoned) deserves mention. Schumann wants an *arpeggio* in the bass of two octaves, in semi-quaver triplets, beginning from the lower B-natural. Such a passage would be impracticable for the ponderous double-basses, and the low B is not in the compass of the violoncellos: so he makes the former instruments touch the first note lightly, and then joins the violoncellos on at the D-sharp. A similar passage is repeated in various keys, and at last we are brought to D-flat, in which tonality, so remote from that of the movement, the first principal episode is introduced *fortissimo*. We shall find this theme later, as the subject of the *Finale*. After a half-cadence in B-flat minor, the whole passage is repeated with some changes in the modulations, and entirely different orchestration,—the bold, almost rugged subject being now given to the strings, and the answering semi-quavers to the wood instruments. A pause on the chord of C, the dominant of F minor, leads to the second principal episode in F major, of a character as strongly contrasted with what has preceded as can well be imagined. From this point to the end of the movement, about forty pages of the score, we meet with these two episodes presented in various forms; and near the close the second of them appears in quite a new dress, given out in D major with imposing power by the full orchestra.

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tion with the preceding movement is made by one chord. The first *Allegro* closes in D major, and the *Romance* begins with the chord of D minor, sustained by the wind instruments. This chord is not the tonic, but the sub-dominant of the new key,—another instance of our composer's habit of beginning a movement out of the key. The chief subject of the *Romance*, given out by the oboe and 'cellos, is simplicity itself.

“The reader can mentally complete the score by bearing in mind that the clarinets and bassoons play *staccato* chords in unison with the strings. At the close of its first statement, a short phrase is given by the violas against the holding E, as a sort of echo, and then follows a passage of ten bars taken from the opening *Introduction*,—a device of Schumann's for giving unity to the entire composition; after which the first phrase of the *Romance*, given as before to the oboe and violoncello in octaves, leads to the middle portion of the movement. The music suddenly modulates into D major; an entirely new and most elegant subject is introduced, given principally to the strings in six parts, the violoncellos being divided and separated from the double-basses; while a solo violin plays a graceful variation in triplet semi-quavers on the principal melody. After this beautiful episode, the first subject is resumed; but it is now a fourth higher than before, beginning in D minor and ending in A. Three quiet chords of A major conclude this lovely movement, the only fault of which is that it is too short.

“The *Scherzo* opens with a somewhat heavy subject for the full orchestra without trombones, which instruments are silent throughout the movement. The strong accents, almost *jerks*, on the second beat of the bar in the last half of the subject produce a harsh, heavy effect, quite incompatible with

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the lightness which is generally associated with our idea of a *scherzo*. The second part is more flowing, and contains interesting passages of imitation; and, after the customary resumption of the first theme, we find another innovation of Schumann's in the form. The usual plan would have been to bring the *Scherzo* to a full close in its proper key of D minor. Instead of this, our author for the *first* time repeats the whole of the opening sixteen bars quoted above, leading back to the second part from the half-close in A major; and it is only for the *second* time that we find the cadence in D minor which we expected to meet at first. The quiet trio in B-flat which follows is in strong contrast with the robust and energetic character of what has preceded, and is most characteristic of the composer. The modulations in the second part of this trio are highly effective, especially one unexpected transition to the key of G-flat. At the close, Schumann repeats the experiment he has just tried with the *Scherzo*,—of using the half-close for the first time and reserving the full cadence till the second time. The *Scherzo* is then resumed, after which we meet with still another novelty of form. The trio begins once more; and one naturally expects that we shall hear it all again, after which a second repetition of the *Scherzo* will conclude the movement. This form had been already employed by Beethoven in his symphonies in B-flat and A. But Schumann does nothing of the kind. Half-way through the trio, the orchestra seems to waver. A sudden indecision seizes them. They go on with the subject, but in a faltering manner, and interrupted by short rests. The music gradually dies away; and Schumann, with his charming German (so much fuller of meaning than a mere *diminuendo*) writes 'immer schwächer und schwächer' (ever weaker and weaker) over the parts. Everything seems

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coming to a standstill, when a fresh burst of melody from the wind instruments leads almost immediately into the *Finale*.

“This last movement is preceded by a short introduction, in the very first bar of which whom should we meet with but our old acquaintance, the first bar of the *Allegro*, accompanied by a *tremolo* of the strings, and holding notes for the wind. A series of short phrases for the brass, almost of a recitative order, with tremolos still continued for the violins, and the semi-quaver phrase, which will not be denied admission, form the chief features of this short introduction in D minor, which, with a pause on the dominant seventh, leads to the *Finale* proper. The opening bars will be recognized as almost identical with the first two episodes met with in the second part of the first movement. Immediately after the full cadence on D, a new subject is introduced, of which considerable use is made subsequently. Curiously enough, this theme, of one bar merely, is not at all original, being found in the ‘Dona nobis’ of Haydn’s Coronation Mass, the resemblance being further heightened by the figure of accompaniment for the second violins. The second subject also is not original,—a rare thing with Schumann,—as it bears an extraordinary family likeness to a well-known passage in the *Larghetto* of Beethoven’s Symphony in D. Another hint from the first movement of the same composer’s Symphony in A occurs near the close of the first part,—a series of dissonances of the second resolved upwards against a bass rising diatonically. Such coincidences are probably accidental, or at most due to the unconscious influence of Beethoven upon Schumann; and they are mentioned not in disparagement of the younger composer, but simply because they are curious enough to be worth noting.

“The first part of this *Finale* is repeated, like the ordinary first movement of a symphony, which in its general form it resembles; and the free fantasia which follows is singularly dry and labored, and one of the least interesting parts of the work. Oddly enough, at the end of this portion it is the *second* subject, and not the *first*, which we meet with. The first subject, in fact, never recurs at all. Did Schumann feel that he had given enough of it in the earlier part of the symphony, or was it merely a freak on his part? After the full repetition of the second subject, we reach a somewhat long *coda*, in which a new melody is treated. This, however, is soon abandoned. The time becomes quicker; and, after a pause on the chord of the diminished seventh on G-sharp, a short *presto*, with much bustle for the strings, closes the symphony somewhat abruptly.”

The first performance in Boston of the D minor Symphony was given by the Harvard Musical Association on Jan. 18, 1867. Performances at Boston Symphony Concerts: Nov. 11, 1882 (Mr. Henschel); Jan. 3, 1885, Jan. 8, 1887 (Mr. Gericke).



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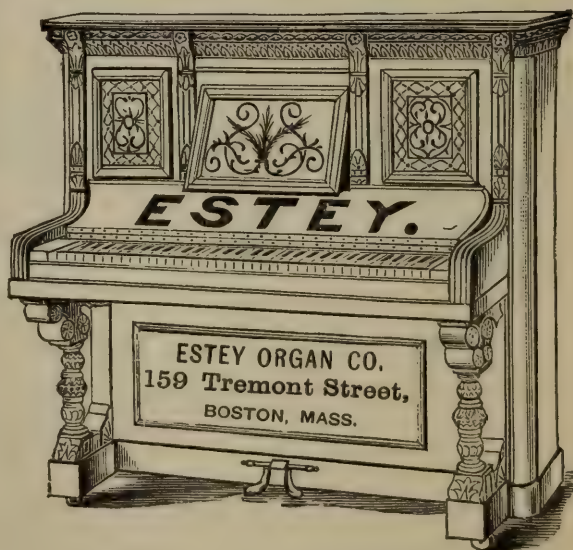
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Allegretto.

Presto: Presto meno assai.

Finale (Allegro con brio)

Soloist, Mr. ANTON HEKKING.

The Programme for the next Public Rehearsal and Concert will be found on page 59.

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Brahms finds especial delight in the variation form, which is a most natural medium for the display of his masterly command of the technique of composition. His ninth published work is a set of variations for the pianoforte on a theme by Schumann; and there are several splendid sets of variations, notably Op. 24 and Op. 35, included in other of his early writings for pianoforte. In the larger field of the orchestra, Brahms has used this form in the composition played to-day and in the last movement of his fourth (E minor) symphony. Symphonists before Brahms, among them Haydn and Beethoven, had written variations for orchestra in their symphonies, but Brahms is the first to dignify them by a separate appearance. The variations played to-day are among the earliest of Brahms's compositions for orchestra alone, having been preceded only by the two serenades of his musical youth. They were composed in 1873, and constitute the first link in the chain of master-works for orchestra, which includes four symphonies.

In an unpublished collection of *divertimenti* for wind instruments by Haydn, Brahms finds an odd five-bar theme upon which he builds the scholarly and interesting work played to-day. In the original score, the melody is styled, "Hymn of St. Anthony." This piece has been called *Hommage à Haydn*, since the theme is taken from the works of the father of the modern orchestra by one who has remained a respecter of the old forms. The instrumentation of the theme includes two low horns, oboes, and bassoons, and the contra-fagotto, or double bassoon, as well as the 'cellos and basses. It does not appear where Haydn first heard the double bassoon which he has used in the score of "The Creation." One writer thinks it may have been at the Handel Festival at Westminster Abbey in 1791, where this huge and effective instrument was much commented upon. Besides the double-bassoon Brahms uses the piccolo-flute and triangle, all unusual instruments in a composition of serious import;



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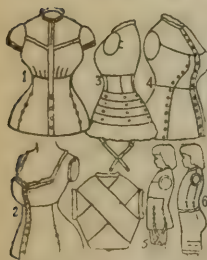
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yet so artistic is our composer that there is never a loss of dignity. As will be seen from the compilation of an analysis which follows, the variations are so many independent tone-pictures, much varied in color, and, while displaying the science of Brahms in a fine light, are worthy of notice for other qualities.

The theme as at first given out occupies thirty measures.

In Variation 1, *poco più andante*, the violins make their appearance. The figure assigned to them (in four quavers) is accompanied by one in triplets in the violas and 'cellos, and these alternately change places in what is called "double counterpoint." As the variation proceeds, the wind instruments join in.

Variation 2 is still more lively,—*più vivace*; and the key changes to B-flat minor. The clarinets and bassoons have a variation of the theme, while the violins dash in with an arpeggio figure.

In Variation 3, *con moto*, we are brought back to the major; but the *tempo* changes to 2-4. Here the theme is taken by the oboes, doubled by the bassoons an octave below; while an independent accompaniment is played by the lower strings. On repetition, the violins and violas take the part which the oboes and bassoons have just had, and the flutes accompany with very effective arpeggio figures, doubled two octaves below by the bassoons. This variation is much more extended than either of the other two, and more important in every respect; and the color of the orchestration is peculiar and charming.

For Variation 4, we return to the minor; and the *tempo* is 3-8. The melody is given out by the first oboe, with horn an octave below, and is then re-enforced by the flute, with the bassoon two octaves lower. The

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violas, and shortly after the 'cellos, accompany in scale passages of semi-quavers. On repetition, the parts change places,—the melody in the strings, and the scale passages in the wind.

Variation 5 is a *vivace* in major, 6-8. The upper melody is given by flutes, oboes, and bassoons doubled through two octaves. On repetition, the moving parts are taken by the strings, and the accompaniment by the wind.

In Variation 6, *vivace*, major, and 2-4, we enter on an entirely new treatment. A fresh figure is introduced, a quaver and two semi-quavers alternating with groups of eight semi-quavers. During the first four bars the strings accompany with the original simple theme in harmony, but afterward in passages running in arpeggio and in scale up and down the register in contrary motion.

Variation 7, *grazioso*, major, 6-8. Here the violins, an octave above the clarinets, move down the scale, bar by bar; while the piccolo-flute, doubled by the violas, is employed on a fresh and independent melody.

For Variation 8 — *presto non troppo*, B-flat minor, 3-4 — the strings are muted, and all the instruments play their softest throughout. At the sixth bar, the piccolo, etc., enter with an inversion of the phrase. The end of this variation produces a beautiful and extraordinary effect.

The *finale* is in common time and in major. The first thing we notice about it is that it is founded throughout on a phrase — itself an obvious modification of the original theme — which is first used as a “ground bass,” the bass recurring eleven times successively, and is then employed in other parts of the score, worked with other figures. Among other contrivances, the artifice called “diminution” is employed, where it will be seen that the subject played by the violins is in the same intervals with the bass which supports it, but in notes of half the length. At almost every recurrence of the “ground bass” there is a new and independent accompaniment. At the climax, the original melody returns in the strings, her-

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alded by two characteristic bars,—the wood-wind accompanying in scales of semi-quavers, and the brass filling up the harmony. At this part, the triangle is introduced up to the end. Then the process is reversed, the melody being played by the major part of the wood and brass, while the strings have the running accompaniment. And thus, by degrees, the final chord is reached.

The first performance in Boston of the Variations, Op. 56, was given by the Thomas Orchestra on Jan. 31, 1874. Performances by the Boston Symphony Orchestra: Dec. 6, 1884; March 19, 1887 (Mr. Gericke).

Andante and Finale, from Concerto for Violoncello, in A minor, Op. 14, Goltermann.

Georg Eduard Goltermann, conductor, composer, and professor of the violoncello, was born about sixty years ago in Hanover, Saxony. He has for many years been settled in Frankfort, where he teaches and holds the position of *chef d'orchestre*. His compositions are chiefly for the violoncello, of which instrument they show consummate knowledge. The selections played to-day are from his second concerto for that instrument. The andante consists of a graceful melody unobtrusively accompanied by the orchestra. The *finale* is virtuosic music technically difficult in the solo portions, and agreeably orchestrated.

Goltermann's name appears to-day for the first time upon a Boston Symphony programme. The movements played to-day were first heard here at a concert by the Theodore Thomas Orchestra on Dec. 1, 1871; the solo performer was Joseph Diem.

Overture, "Fingal's Cave."

Mendelssohn.

Mendelssohn's irresolution as to the title of this overture is quite remarkable. He speaks of it when it was still unwritten as "The Hebrides,"

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and so the second MS. is superscribed. The first score is entitled "The Lonely Island." The work was originally played as "The Isles of Fingal"; and this is the name retained to the present day by the English, to whose London Philharmonic Society it is dedicated. Again, the printed parts of the first version bear the original title of "The Hebrides"; but upon the published score (the revised work) is imprinted "Fingal's Cave," the title commonly used in this country. Mendelssohn had a charming time in London in 1829, when he was twenty years old. At the close of the social season, he and his friend Klingemann* made a six weeks' tour in the Scotch Highlands. The "Scotch" symphony and the overture played to-day represent what Mendelssohn brought back with him.

The wonders of Fingal's Cave made a marked impression upon Mendelssohn; but let another tell the story. Writing of Mendelssohn's visit to Paris in 1831-32, Ferdinand Hiller says: "Mendelssohn had brought with him the draught-score of 'The Hebrides' overture. He told me that not only was its general form and color suggested to him by the sight of Fingal's Cave, but that the first few bars, containing the principal subject, had actually occurred to him on the spot. The same evening, he and his friend Klingemann paid a visit to a Scotch family. There was a piano in the drawing-room, but, the day being Sunday, music was utterly out of the question, and Mendelssohn had to employ all his diplomacy to get the instrument opened for a single minute, so that he and Klingemann might hear the theme which forms the germ of that original and masterly overture, which, however, was not completed till some years later, at Dusseldorf." Moscheles says the overture was completed in Rome, Dec. 16, 1830; and Moscheles is upheld by other authorities. One writer relates that the two friends sat up until midnight in the home of rigorous Sabbath rule, before Mendelssohn could get at the pianoforte to play the theme he had so romantically conceived.

Mendelssohn was particularly jealous of any appearance of scholarship in the first draught of the overture, and writes from Paris in 1832 of probably remodelling the entire second part, in order to eliminate its contrapuntal character. His humorous words, Mr. Joseph Bennett remarks, "speak

* Klingemann was a poet, a musician, and a man of the world. Mendelssohn became acquainted with him while a youth at home in Berlin, and their friendship endured. Klingemann was an *attaché* of the Hanoverian Embassy in London when Mendelssohn made his first visit there.



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of the want of sea-savor in the music, and show an exquisite sense of the relationship of means to ends in his perceptions of the unfitness of scholarly forms to express an imaginative view of nature in its wildest aspect." The work was recomposed (as has been pointed out in this article), the second version bearing the date of June 20, 1832. The differences between the two versions are most important. Those enterprising people in charge of the Crystal Palace Concerts, London, had played the earliest version of the "Fingal's Cave" overture on Oct. 14, 1871, probably the only performance it has had.

The lines of analysis of the overture which follow were written for the Philharmonic Society (London):—

"The first and chief subject consists of one repeated bar; and the phrase is given successively a third and another third higher, with such distribution of the instruments as evades the infraction of the law against successive fifths, but yet produces the characteristic effect of this progression. The second subject is notable for the beautiful *cantabile*, for the rich combination of instruments that sing this, and for the waving motion of the violins that at a great distance accompany it. The digression into the key of G is also a point for remark, as peculiarly coloring the whole melody. An episode (clarinets and bassoons) is a salient feature, and is of conspicuous importance in the working of the second part. The fiery passage that brings back the chief subject in its original key is one of prodigious power; and this is an incident that was greatly amplified in the rewriting of the work. The term "*animato*" indicates an acceleration at the close of the second subject when it recurs; and here begins the impetuous *coda*, which mainly belongs to the second version, and is as typical of the author and as beautiful as any portion of the overture. In the final bars, the two subjects are combined,—a device that has no air of pedantry, but fancifully suggests the blending of forms in the mist which often veils the desolate region that prompted the artist's thoughts. It is encouraging in the highest sense to the genuine art student that this truly imaginative creation embodies the purest principles of plan and construction, which is the more notable as it presents some novelties, or at least departures from conventionalism, in the appliance of these very principles."

The last performance of the overture by the Boston Symphony Orchestra was on Nov. 17, 1888 (Mr. Gericke).



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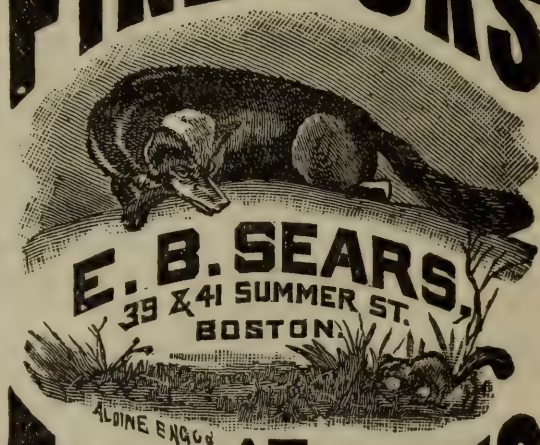
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ENTR'ACTE.

BEETHOVEN'S SKETCHES, BY J. F. ROWBOTHAM.

Zweite Beethovenana. Nachgelassene Aufsätze von Gustav Nottebohm.

It was the habit of Leonardo da Vinci, when he had a great picture in contemplation, to make endless studies of minute parts of it, sometimes drawing the same face or the same tree twenty times over on little scraps of paper. In his walks about Florence, if he saw a passer-by whose features or expression particularly pleased him, he would dog the steps of the unconscious model for hours together, to catch every fleeting turn of countenance, and commit his reminiscences to sketches with patient labor in the evening. Little by little, the varieties of lineaments condensed themselves to one perfect expression, and this, once attained, was seized and transferred to the canvas. Pope, in literature, offers a somewhat similar spectacle of an artist who arrived at the climax of his idea through a long-continued precedent series of efforts. Speaking roundly, no line in his poetry was printed as it was penned; but its first committal to paper was merely an offer at the form which the poet aspired to reach. It was written down that its author might gaze at it, scrutinize, examine, and amend it. The first draft was for the writer's own use; and, with this to work on, he prepared the final copy for the public. Other instances of a similar method of workmanship might be quoted in literature. But, in the case of music, plainly enough they are far more common, and have a justifiable *raison d'être*. A poet who must prepare his line by a preliminary sketch may perhaps be taxed with laziness or with fastidiousness: with laziness, because he does not buckle together all his faculties at the moment of creation, but allows the invention to take the *pas* of the judgment, thus

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necessitating two processes,—first, the formation of the thought, and, secondly, its rectification. Or he might be decried as fastidious because he is so long in being satisfied with what he writes, but changes and tampers with it for reasons that can be patent only to himself. But, in the case of music, where, towards the expression of an idea, not a few words, but a mass of notes, chords, clefs, rests, etc., are necessary, there is every reason why sketching should be a common thing; for, did a composer write off-hand, his ideas might be considerably hampered by mere mechanical drawbacks, and a phrase of six notes, forming a merely insignificant part in an elaborate composition, might take a hundred dashes of the pen to bring it into being. Most musicians are, therefore, sketchers; but there are two sorts of sketching,—there is what we may call the professional sketching, which is merely putting down on one piece of paper the melody and harmony which will be transferred in fuller form to another, and there is likewise artistic sketching, which joins company with Leonardo's method of study, and pursues a certain idea by excessive sedulity and re-touching, until it brings it to complete perfection. Such was the sketching of Beethoven, who was, *par excellence*, the sketcher of musical literature.

His own mental character inclined him strongly to such a style of working. His ideas (says his biographer) came like volcanic eruptions: all was calm and still, and the mind was occupying itself with anything but music, when suddenly came a torrent of inspirations, which the composer seized on and retained as best he might, well knowing that the stream would pass away again in due course, not to return at his bidding. These musical moments, too, visited him at odd times and in unexpected places. Whether it were owing to the irregularity of his habits or to the boisterous current of his ideas, he was unable to control his genius like the steady-going Haydn and the easy-tempered Mozart; and sketch-books were an entire necessity to him. The custom, also, of working at several pieces simultaneously was another cause which made in the same direction; for, with many different compositions contending for priority in his mind, and all together growing into being, the natural means of organizing and keeping separate the several developments was repeated reference to the simple and original ideas which formed the basis of each. Many reasons conduced, therefore, to make Beethoven a sketcher, and his sketching was done in a most eccentric way. The notes were scribbled down as often



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as not without any stave at all, and at certain distances apart which were intended as a vague substitute for spaces and lines; yet frequently so ill was the proportionate distance regulated that, to any but the composer himself, the interpretation must in some cases remain doubtful. To those which are entirely problematical, Herr Nottebohm, the editor of the sketches, has added a mark of interrogation. Yet so well can the comparative method be applied in the elucidation of any difficulties that reference from the sketches to the published work, and *vice versa*, has generally determined beyond any question a disputed reading. . . .

Among the various treasures of the volume, the first set of sketches which particularly invite notice are those which contribute to the architecture of the seventh symphony. With the art of architecture, music has often been compared; but, in the present instance, the analogy would be peculiarly appropriate; and, by benefit of the sketch-book before us, we can trace the materials of the great palaces of sound not only through all stages of their building, but even into the quarry from which, in an almost formless shape, they were dug from the earth. The sketches of the seventh symphony extend so far back, and interpenetrate so widely among a mass of other compositions, that it is almost impossible to say when they begin or at what period their scattered threads clustered sufficiently together to lead Beethoven to the conception of writing them in one work,—an intention which presumably at first he had not entertained. The earliest and most pronounced indication of a mighty idea in agitation is the appearance here and there, at unexpected places in the sketch-books, of that dactylic rhythm which plays so important a part in the initial movement of the symphony.

Symphony, No. 7, in A.

Beethoven.

Poco sostenuto (vivace).

Allegretto.

Presto (presto meno assai).

Finale (allegro con brio).

Beethoven's seventh symphony followed the sixth ("Pastoral") after an interval of four years. Beethoven has left no record of his purpose

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when composing it. We know he valued it highly, for in his correspondence he refers to it,—an exceptional happening. In a letter to Salomon, he remarks, “The Grand Symphony in A, one of my very best.” To Neate, he says, “Among my best works, which I can boldly say of the symphony in A.” Commentators, who by reason of their intimate study of Beethoven are accepted authorities, disagree in interpreting the seventh symphony, whose composer has given them no key. Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn from the same scene of village mirth that suggested the dance in the “Pastoral” symphony. Lenz looks on the symphony and its companion, the Eighth, as one result of the military enthusiasm which produced the “Battle of Vittoria” symphony, and, as Grove says, “bends and warps every passage to give it a warlike intention.” Marx sees in the work Moorish knighthood; Oubibicheff, a masked ball; Bischoff, a sequel to the “Pastoral”; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.* So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Let Grove describe the performance:—

* Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cecilia*: “When the symphony was first performed, most diverse speculations were rife respecting the meaning of the work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing touches of the servants to the banquet; the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement, the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*), Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly, the dance is interrupted by a terrific ‘Hurrah!’ After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabras broken, and the utmost disorder prevails,—accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped.”

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"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings; Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form, the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his Fourth Symphony; and, as in the Eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

There follows a reduction of Sir George Grove's analysis of the seventh symphony:—

I. The Introduction starts with a short chord of A from the full orchestra, which lets drop, as it were, a melodious phrase in the first oboe, imitated successively in the clarinet, horn, and bassoon. This, after eight bars, is interrupted and accompanied by a new feature,—scales of two octaves in length, like gigantic stairs, as some one has called them, and alternating with the phrase in minims. This conducts to a third entirely new subject in the key of C major, given out by the flutes, oboes, and bassoons. The

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dignity, originality, and grace of this his third theme, especially when repeated *pianissimo* by the fiddles, with a graceful descending *arpeggio* to introduce it, and a delicious accompaniment in the oboes and bassoons, are quite wonderful. Beethoven gets back out of the key of C by one of those sudden changes which are so characteristic of this symphony, and the scales begin again in the treble and bass alternately. They land us in F, in which the third subject is repeated by both wind and strings; and then, by a charming phrase, the original key is regained and the introduction ends.

The transition from the Introduction to the *vivace*, by an E sixty-one times repeated, and echoed backwards and forwards between the flutes and oboes and the violins, mixed with pauses and with groups of semi-quavers, — a passage now listened for with delight as one of the most characteristic in the whole work, — was for a long time a great stumbling-block to the reception of the symphony.

II. The *vivace* itself, into which the passage just alluded to leads, is a movement of wonderful fire and audacity. The principal theme, in its character and in the frequent employment of the oboe, has a quasi-rustic air; but, whatever it may be at the outset, there is nothing rustic about the way in which it is treated and developed; on the contrary, it is not surpassed in distinction, variety, and richness by any of Beethoven's first movements. It is first given out by the flutes. It is both difficult and presumptuous for any one to compare masterpieces so full of beauty and strength, and differing so completely in their character as do the nine symphonies of Beethoven; but if any one quality may be said to distinguish that now before us, where all its qualities are so great, it is perhaps, as has already been hinted, that it is the most *romantic* of the nine, by which we mean that it is full of swift, unexpected changes and contrasts, exciting the imagination in the highest degree, and whirling it suddenly into new and strange regions. There are some places in this *vivace* where an instant change occurs from *fortissimo* to *pianissimo*, which have an effect unknown elsewhere. A sudden hush from *fortissimo* to *pianissimo* in the full hurry and swing of a movement is a favorite device of Beethoven's, and is always highly effective; but here, where the change from loud to soft is accompanied by a simultaneous change in harmony, or by an interruption of the figure, or a bold leap from the top to the bottom of the scale, the most surprising and irresistible effect is produced.

The reprise of the first section of the movement, after the working out, is an astonishing effort of variety and skill. It is exactly the same length as the first section, and the melodies are mostly the same, but treatment, instrumentation, feeling, all absolutely different. The first *tutti*, after the pause where the violins lead the entire band, is changed to an oboe solo, with quiet harmonies in the strings, and with imitative accompaniment in the flutes, clarinets, and bassoons, forming, with the heavy tones of the oboe, a combination of extraordinary beauty. And this, again, is followed by a passage of broad chords in the strings, and staccato notes in the bass. The rhythm is marked as strongly as possible throughout the movement, and there is hardly a bar which does not contain its two groups of dotted triplet quavers, varied and treated in the most astonishingly free and bold manner. When Beethoven does once abandon it, in the *coda* at the close of the movement, it is to introduce the celebrated passage which at one time excited the wrath and laughter of the best of his contemporaries, though now universally regarded as perfectly effective, characteristic, and appropriate. In this passage the violas and basses repeat a figure for twenty-two bars, increasing in force throughout from *pianissimo* to *fortissimo*, — against a "pedal point" on E in the rest of the orchestra, four octaves.

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deep, from the low horns to the high notes of the flute. It was for this that Carl Maria von Weber is said to have pronounced him "fit for a mad-house." Such mistakes are even the ablest, best instructed, and most genial critics open to!

III. Not less strongly marked or less persistent than the *vivace* is the march of the *allegretto*.* Here, again, there is hardly a bar in the movement in which the perpetual beat of the rhythm is not heard, and yet the feeling of monotony never intrudes itself.

It is full of melancholy beauties: the vague soft chord in the wind instruments with which it begins and ends; the incessant pulse of the rhythmical subject just spoken of; the lovely second melody,—a chain of notes linked in closest succession, like a string of beauties hand-in-hand, each afraid to let go her hold on her neighbors,—beginning in the violas as a mere subordinate accompaniment, but becoming after a while the principal tune of the orchestra. More striking still, perhaps, is the passage where the clarinets come in with a fresh melody (note the delicious syncopations), the key changing at the same time from A minor to A major, and the effect being exactly like a sudden gleam of sunshine. One of the interests of this passage is that it may have suggested a similar beautiful change (in the same key) in the *andante con moto* of Mendelssohn's "Italian" symphony. At any rate, Beethoven himself anticipated the change in the Intermezzo of the Funeral March in the "Eroica," where the oboe preaches peace and hope as touchingly as the clarinet does here,—with a similar change of mode, too, and a similar accompaniment in the strings. Even this short relief, however (but thirty-seven bars), does not appear to please the composer; we almost see him push it away from him with an absolute gesture of impatience, and almost hear him exclaim, "I won't have it!" as he returns to the key of A minor, and to the former melody given in three octaves by the flute, oboe, and bassoon, with a semi-quaver accompaniment in the strings. During this, as well as during the truly heavenly melody which we have been describing, the bass, with a kind of "grim repose," keeps up inexorably the rhythm with which the movement started, and maintains it even through the *fugato* which so effectively continues the latter half of the movement. This *fugato* is as strict as if its composer had not been Beethoven, but some mediæval maker of "canons" to whom structure was everything, and fancy nothing.

* The sketch-books contain this idea six years before the completion of the seventh symphony.

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IV. The fourth movement, *presto*, with its subsidiary *presto meno assai* (not entitled *scherzo* and *trio*, though they are so in effect), is no less original, spirited, and *entraînant* than the two which have preceded it. It opens in the key of F; but before the first fifteen bars are over, it is in A, in which unusually distant key the first division ends. Out of this region, Beethoven escapes by a daring device which brings him at a blow into C, and pleases him so much that he immediately repeats the operation in the new key, and so gets into B-flat. The whole of this *scherzo* is a marvellous example of the grace and lightness which may be made to play over enormous strength, and also of Beethoven's audacity in repeating his phrases and subjects.

The *trio*—*presto meno assai* (slightly slower)—is an absolute contrast to the *scherzo* in every respect. It is one of those movements—like the *andante* in the G major Pianoforte concerto of the same composer—which are absolutely original, were done by no one before, and have been done by no one since. It begins with a melody that we now know, on the perfectly trustworthy authority of the Abbé Stadler, to have been a pilgrims' hymn in common use in Lower Austria. It is repeated by the oboes, with a similar accompaniment.

The second portion of the *trio* is in keeping with the first: the long holding A is maintained, but the horn has a more marked part than before, gradually increasing in oddness and prominence—a little less, perhaps, now than in the days of the old *coughing* horns (when a horn was an individual, a human being, and not a mere orchestral instrument as the valve-horn is)—till it brings back the first portion of the tune, this time in the full band. The return from this (key of D) to the *scherzo* (key of F) through a C-natural is as affecting and "romantic" a point as can be found in the whole symphony.

V. The *finale* is not less full of fiery genius, caprice, and effect than the other movements, nor is it less characteristic of its author, though it contains fewer of those sudden "romantic" changes which (as we have imperfectly attempted to show) distinguished the earlier portions of the work. It reflects less of the sentiment, and more of the prodigious force of energy, and the grim, rough, humorous aspect of Beethoven, abrupt and harsh in his outward manner and speech. In the preceding movements, this outward harshness less rarely appears. Force and vigor they exhibit in every bar; but it is rather the general nature of the man,—that well-spring of loveliness and grace which lay deep beneath his exterior, his splendid and varied imagination, his command of beauty and his sense of awe and mystery,—

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that distinguished the Introduction, *allegro*, *allegretto*, and *scherzo*. In the *finale*, however, his more obvious external characteristics have their sway. "Beethoven," says Spohr, "was often a little hard, not to say *raw* in his ways, but he carried a kindly eye under his bushy eyebrows." It is this side of his character which appears to be reflected in the *finale*. It begins with four bars of loud chords from the orchestra (of which much use is made subsequently), followed by a strange, somewhat furious, and, at first hearing, not attractive subject with strings, accompanied by loud chords extending through four octaves of the rest of the orchestra, and accented on the weak beat of the bar. Then, after a reference back to the initial four bars of the movement, a new subject appears, as harsh and as uncompromising as that already quoted, and leading into a modification of it which seems to have been in Goetz's mind when composing the *finale* to his symphony. This is continued in a series of phrases of dotted quavers, all hard and harsh, and ends in C-sharp minor, in which key the "second subject" proper appears, full of vigor and elasticity. Notice the humorous octaves in the bassoon, and the force obtained by throwing the accent on to the latter half of the bar in the last four measures of the quotation. In this rhythm there is some charming capricious work, from top to bottom of the scale among the strings, after which the first half of the *finale* ends. The movement is in the ordinary symphony form; the first portion is repeated, and then the working-out commences; and here the wild humor and fun distance anything that has gone before. The abrupt transitions and sudden vagaries, like the rough jokes and loud peals of laughter of a Polyphemus at play, are irresistible, and bring Beethoven before us in his most playful, unconstrained, or, as he himself used to phrase it, "unbuttoned" state of mind.

A somewhat similar picture will be recollected in the *coda* of the *finale* to the Eighth Symphony. In each of these, one feels one's self as it were buffeted from side to side, with no more power of resistance than a babe in the hands of a giant. And this humor pervades the greater part of the movement till the conclusion is approached, when, during a long *coda*, the great master lays aside for a time his animal spirits and rough jokes, and surrenders himself to graver and more solemn impressions, graver even than those which inspired him during the conclusion of the first movement of this noble symphony, in connection with which we have already referred to the passage we are now considering. This is, like that, a moving pedal on E, alternating with D-sharp, and lasting for more than twenty bars. During the whole of these, and the preceding passage of equal length, where the bass settles down semi-tone by semi-tone till it reaches the low E, the strings are occupied by imitations and repetitions of the original figure, and the wind by long holding notes, the whole forming a passage of pathos, nobility, and interest rivalled only by the corresponding passage in the opening movement of the Ninth Symphony. We say, for a time; but repose is no mood of Beethoven's in this *finale*. Beneath this noble calm, we seem to hear the elements of the storm still working in the recesses of the ocean, and gradually forcing their way to the surface. The figure so incessantly repeated by the two violins is in itself an incentive to more violent agitation. As the long pedal proceeds, the sound rises always louder and louder to a *fortissimo* (*fff*), and beyond that at length bursts into a still more furious explosion, or rather a repetition of explosions, which fairly lift the hearer from his seat, and form an unexampled climax to one of the most stupendous movements in the whole range of music.

The first performance in Boston of the seventh symphony was at an "Academy" concert, Nov. 25, 1843. It has been played seven times by the Boston Symphony Orchestra,—the last, March 30, 1889.



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Allegro.

Schubert - - - - - Symphony in B minor (Unfinished)

Allegro.

Andante con moto.

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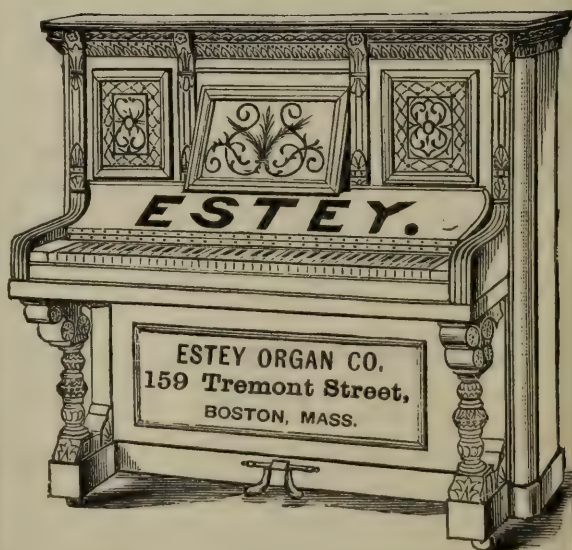
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PROGRAMME.

Beethoven - - - - - Overture, "Egmont"

Beethoven - - - - - Concerto for Pianoforte, No. 5, in E-flat

Allegro.

Adagio un poco mosso.

Allegro.

Glinka - - - - - Komarinskaja

A Fantasia for Orchestra on two Russian Folk Songs:

Bridal Song.

Dance.

Mendelssohn - - - - - Symphony in A (Italian)

Allegro vivace.

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The Count of Egmont was a popular leader at the time of the struggle between the Netherlands and the king of Spain,—one who fitly represented the cause which even his death could not defeat. The "Music to Egmont" was completed in 1810. Goethe's influence on Beethoven is seen in other compositions of that period. Following the "Egmont" music are three songs (Op. 83) to Goethe's words, and suitably inscribed; "Mignon's song," and, according to Thayer, a sketch of the "Erl King." Rochlitz records Beethoven as saying of Goethe: "It was at Carlsbad that I first knew him. I wasn't then so deaf as I am now, but still I couldn't hear well; and the patience the great man showed me and the deal he did for me. . . . It made me very happy at the time. I could have died for him ten times over. In those days, I was all in a blaze; and then I made my music to his 'Egmont,' and that was a success, eh?"

In an article written after a performance of the "Egmont" music at Weimar in 1854, Liszt has laid great stress on the fact that, in Beethoven's music to Goethe's tragedy, "Egmont," we find one of the earliest examples of modern times of a great musical composer drawing his inspiration directly from the words of a great poet. In view of what has been accomplished by Beethoven's successors, this early attempt to combine the spirit of music with that of the drama is significant. It may not be uninteresting to note that it was a hearing of Beethoven's "Egmont" music which determined Wagner (as he has himself related in an autobiographical sketch of his early days) to devote himself to music. Wagner had aspired to be a playwright. The "Egmont" music revealed to him the possibility of combining the spirit of music with that of the drama in a more adequate manner than that represented by the opera of his day; hence the deduction that, but for Beethoven's "Egmont," we might have had no "Tristan," no "Nibelungen."

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
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Leopold Damrosch is an analysis of the "Egmont" overture, which we reproduce here : —

"The overture begins with an outcry,—a cry for help,—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are *piano*) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe and then by the clarinets, bassoons, and violins. From every side, the wail is repeated (the interval of the diminished seventh B–A-flat bringing before us, as in a picture, the hands of the nation uplifted in prayer to heaven) until it is lost in the unison of the first outcry, *fortissimo*. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy, the violins repeat the motive, seeming to languish more and more. But, with a sudden impulse, it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. . . .

"On every side, his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. . . . As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly; but now, in agitated measures, shorter, more commanding, and more incisive, Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him.

"Three times the stringed instruments thunder forth the Spanish word of command. Then, as if Egmont, with a prophetic eye, saw the future

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before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack ; and, in fierce contest, the victory seems to be won.

“But this is only a dream. True to his nature, he is playing with his doom. . . . Two vehemently interrupting chords try to arouse Egmont from his reveries ; but still he dreams on, and heeds them not. Beethoven now follows for a time the laws of the sonata form. Then, with rapid strides, he leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully, the authoritative chords resound again from the horns, clarinets, and bassoons. This time they arouse Egmont from his reveries ; and, for the first time, he seems to have a presentiment of the actual danger. But his vision of before has not yet left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

“For the third time, the terrible chords resound, with trumpets and kettle-drums thundering out from the orchestra *fortissimo*. At last, the illusion is over. At last, Egmont perceives, with horror, the peril of his country. A cry of anguish escapes him. His fate is sealed. Death is his doom. In mute horror, the people surround the scaffold of their idol, and their heart-felt prayers ascend to heaven.

“But now their wrath, gaining double force from the martyrdom of their hero and from the hope that heaven will listen to their prayers, bursts forth. At first, a distant murmur is heard. But, in wild turmoil, the storm of insurrection swells onward ; and soon triumphal sounds of victory announce the tyrant’s downfall. We hear the chains resolutely rent asunder, and louder rises the cry of victory.”

The complete “Music to Egmont,” consisting of nine numbers and an overture, was heard for the first time in Boston at a Philharmonic concert, Carl Zerrahn, conductor, March 26, 1859. It was also performed, the accompanying text being read by Mr. Ticknor, at the Boston Symphony concert of Dec. 12, 1885.

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*Allegro.**Adagio un poco mosso.**Allegro.*

The fifth, last, and greatest of Beethoven's concertos for the pianoforte was composed in 1809, and published in 1811, under the description, "Grand Concert pour le Pianoforté avec accompagnement de l'Orchestre composé et dédié à Son Altesse Imperiale Rudolphe, Archiduc d'Autriche, &c., par L. van Beethoven. Œuv. 73." It was in 1811, also, that the work was first publicly played, the executant being Schneider, the place Leipzig. But the concerto's real *début* may be said to have occurred in Vienna, where, two months afterward, it was performed under Beethoven's own eyes—not in his hearing, unhappily—by the master's pupil, Carl Czerny. The occasion, inasmuch as it sought to aid a charity by means of a very miscellaneous entertainment, can hardly be considered worthy the grandest of all symphonies with pianoforte obligato; but such works are ever superior to circumstances, and the time was not long before the concerto found itself undisputed chief of all its kind. He must be bold, indeed, who would now venture to question the supremacy of this magnificent example of Beethoven's second manner.

"There are some works," writes Sir George Grove, "in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the 'Madonna di San Sisto,' the 'Venus of Milo,' Milton's 'Lycidas,' and Wordsworth's 'Ode on the Intimations of Immortality.' And such, to speak of an art which is not less great or abounding in masterpieces than either of the others, is the E-flat concerto of Beethoven." This witness is true; and we may take it as a universal verdict, strengthened by the silent testimony of the composer himself. That great suspicion attaches to an author's estimate of his own works, a long catalogue of

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examples might be cited to prove. But, after making due allowance on this score, the fact is significant that Beethoven never succeeded in giving his fifth concerto a successor.* In all other departments, that of opera excepted, he labored to the end, even contemplating a tenth symphony; but, while in the plenitude of power, he ceased to write pianoforte concertos. Did he feel, on trial, that all had been done that could be done,—that his latest work might go forth as, in its way, the ultimate expression of his genius? And may we regard the fact as the master's own most powerful evidence to the splendor of his achievement?

In beginning the first movement,—*allegro*, E-flat, C, Beethoven departs farther than in the concerto in G (No. 4) from the orthodox rule which that work was the first to break. There, as no amateur requires telling, the solo instrument starts with an announcement of the leading theme, after which the *tutti* follows in regular form. Here the pianoforte, instead of merely giving a “cue” for the orchestra to follow, enters in regal style, asserting its distinctive genius and character by sweeping *arpeggios* and rushing scale passages, which extend from end to end of the keyboard. Nothing can be more grandiose and important. Undoubtedly Hauptmann is, to a certain extent, right when he styles the concerto a “symphony with pianoforte obligato”; but, at the outset, there can be no question as to which is supreme, the solò instrument or the orchestra. The pianoforte dominates; and we bear the fact in mind even when, as after the introductory bars, it is for a long time silent. All the leading themes are unfolded by the *tutti*, and in this connection should be noticed, beginning with the principal given out by the first violins. The first subject having been repeated by the wind, the violins develop it further; and, shortly after, the second theme enters in E-flat minor, to afford not only a happy contrast, but an interesting example of the employment of one rhythm in the melody and another in the accompaniment. Subsequent to the repetition of this subject by the wind, imitative use is made of the “turn” in the opening bar of the

* See “Entr’acte,” page 79 of this book.



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first motive, which should be remembered as supplying the key to some important parts of the movement. Another feature worthy of note is the beautiful subsidiary theme (violins). At this point, the pianoforte, after a brilliant chromatic scale passage, gives out with emphasis the first bars of the leading theme, which supplies material for a brief solo prior to the enunciation of its subordinate. The fantasia portion of the movement now begins, use being chiefly made of passages from the leading theme. Much of high interest in this development must be reluctantly passed. Following the remarkable sequential passages, familiar to musicians, is a brilliant cadenza for the pianoforte, leading to the reappearance of all the subjects in order. The cadenza is approached in grandiloquent style, orchestral passages in march rhythm being interspersed with brilliant *arpeggios* for the solo. Beethoven, however, does not leave the performer to extemporize a cadence of his own, but gives the following express direction, "Non si fa una Cadenza, ma' s'attaca subito il seguente." The sequel is entirely novel in character, being really a cadence with orchestral accompaniment, the horns having the second subject, while the strings make repeated allusions to the first. Eventually the entire orchestra joins, and so the movement advances in triumph to its *coda*. Such, in merest outline, is this magnificent *allegro*. Pope somewhere observes:—

"Whoever thinks a faultless piece to see
Thinks what ne'er was, nor is, nor e'er shall be."

Pope is wrong.

Adagio un poco mosso (B major, C). Musicians will not require to be told that the key of this movement has a near relationship, enharmonically, to that of the preceding *allegro*; nor need it be pointed out that the change, taken together with the character of the opening theme, secures a very impressive effect. We look for a real Beethoven *adagio* when a solemn *meaning* subject falls upon the ear. With unfailing grace and beauty,



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the pianoforte proceeds to vary this theme, till at last it slowly dies away on a tonic pedal. The return to E-flat and its sequel, introductory to the final movement, and suggestive of its leading theme, is one of the master's characteristic surprises.

After this "pause," the rondo (*allegro*, E-flat, 6-8) is at once attacked by the pianoforte in most spirited fashion. The brilliant, exciting, and masterly development of the subjects cannot, out of regard for exigencies of space, be here shown. It is necessary, however, to draw attention to the remarkable episode for pianoforte and drum which leads directly to the *coda*. Students of Beethoven well know his partiality for the *tympani*, and that he was the first to bestow upon them the dignity of a solo instrument. The present is an admirable instance of such favor, the drums sustaining the rhythm of the horns and trumpets, while the pianoforte, *diminuendo* and *ritardando*, has a sequence of chords. The *coda* is short, but emphatic, putting a worthy climax to a glorious work. (London Philharmonic Society programme.)

The E-flat pianoforte concerto was played in Boston (probably for the first time) at a concert by the Germanias on March 4, 1854. The pianist was Robert Heller. Performances at Boston Symphony concerts: Jan. 28, 1882 (Carl Baermann); Jan. 3, 1885 (Carl Baermann); Nov. 13, 1886 (Carl Faelten); Jan. 7, 1888 (Miss Aus der Ohe).

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operas, "Life for the Tsar" and "Russlan and Ludmilla," are held to be of national importance by his countrymen. In early youth, he enjoyed the advantage of lessons in pianoforte-playing from John Field. He visited Italy, and made a study of Italian singing and of Italian composition, afterward going to Berlin to study harmony and counterpoint. Thence he returned to Russia, and became court conductor and director of the opera and choral performances at the imperial churches. From 1840 to 1850, he wandered throughout Europe, returning to Berlin, where he died. Besides his operas, Glinka wrote many transcriptions, romances, and songs. His music was first played in Boston by the Theodore Thomas Orchestra.

Considering his claims as a creative artist, M. Fouque compares and contrasts the Russian composer with his contemporary, Richard Wagner: "On certain sides of his talent, he (Glinka) came near the great German reformer. It is a curious thing that, at the moment when the author of 'Tannhäuser,' dreaming at once to continue Gluck and provoke a Germanic art-resurrection, made his first revolutionary essay, Glinka, shaking off the yoke of Italian tradition, sought to create a national music in the North, at the same time that he renewed the forms and conditions of lyric art. Wagner, with the tenacious will which was half his genius, made into a system that which Glinka practised only in special cases. For the Russian musician, as for the German master, dramatic music was intimately connected with the sense of the words. That exact fitness, that striving after an expression rigorously true, was it not the object before all pursued by the author of 'Life for the Tsar?' He who was trained in observance of form, do we not see him, when the dramatic situation demands, renounce all idea of symmetrical order, to follow the movement of the scene, and invent that variety of art, so dear to the poet of the 'Nibelungen'—melodic recitative. We have no idea of seeking to establish between Wagner and Glinka a close and absolute parallel. Not only was the sum of their genius far from being equal, but the two natures and the two temperaments were dissimilar. They were two distinct individualities, two countenances, wherein it would be childish and useless to seek a family resemblance.



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We have, however, summarily indicated more than one common feature. Is this pure chance? Is it not rather that Italian domination over musical Europe had reached its end,—that the hour of national revindication had sounded? The fact is clear, indubitable: from 1836 to 1842, a Russian composer proclaimed at St. Petersburg the need to found a new kind of music, and produced two operas in which the character and aspirations of the great Northern nation found eloquent and faithful expression."

The interesting composition played to-day, is a popular example of Glinka's picturesque individuality. One previous performance by the Boston Symphony Orchestra is recorded on May 21, 1886, at a "Popular" concert.

ENTR'ACTE.

Beethoveniana.

In August, 1875, the indefatigable Mr. Nottebohm, who has made so many discoveries in the field of Beethoven literature as to earn for himself the title of "the Beethoven explorer," announced in the "Musikalisches Wochenblatt": "AN UNFINISHED PIANOFORTE CONCERTO.—Beethoven intended, after finishing his concerto in E-flat, to write another. Not only are there numerous sketches for it, but he even began to put the first movement into score, and made great progress with it. The sketches fill at least fifty pages, and belong to the time between the middle of 1814 and May, 1815 (just following the seventh and eighth symphonies and the pianoforte trio in B-flat). The score, of which as many as thirty sheets (equal to sixty pages) are in existence, was begun not later than June, 1815. It is to be regretted that the work was not completed; but it is a question whether, in that case, we should ever have possessed the sonata for pianoforte and 'cello, Op. 102, No. 2, which the master wrote after laying aside the concerto." The "thirty sheets" are widely scattered, and in the possession of many persons: in the fourteen years since their discovery, no expo-

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sition of their contents has been vouchsafed. The key of the first movement of the concerto is D.

On July 1, 1889, there was performed at the Richter Concerts, London, a concerto movement from what is supposed to be an unfinished pianoforte concerto in D by Beethoven. Only recently, the parts were found in the possession of Herr Emil Bezecny, of Prague, and are pronounced by Dr. Guido Adler to be a genuine production of Beethoven, probably dating from about 1790, or before the composition of Beethoven's first published concerto. From an article published by Dr. Adler, it transpires that a bundle of orchestral parts is in the possession of Herr Emil Bezecny, of Prague; and on the cover is written "Concerto in D dur, für Pianoforte mit Orchestra, von L. v. Beethoven." Herr Joseph von Bezecny, step-brother to E. Bezecny, and Privy Councillor at Vienna, possesses the pianoforte part on similar paper to that of the orchestral parts, and by the same hand. On the cover is written "Beethoven Concert, D dur (J. B)." J. Bezecny states that the orchestral parts and the pianoforte part are in the handwriting of his father, who was principal of an institute for the blind at Prague, and who died in 1873; and, further, that his father taught him the piano, and often played this concerto, or rather the first movement, with him. No trace has been found of any other movements. Now, on the 29th of March, 1795, Beethoven played a concerto at a concert given by the Tonkünstlersocietät at Vienna; and Dr. Adler thinks that this "Prague" concerto may have been the one performed by him on that occasion, and not, as generally supposed, the one in B-flat known as Op. 19. The programme of the concert is in existence, but the key of the work is not mentioned. It merely states that a "new concerto by Beethoven" will be given. The fact that the music of the movement (*allegro*) is essentially Mozartish in form and character is agreeable and convincing evidence in Dr. Adler's sight that the composition is

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from the pen of the youthful genius who, in many of his early works, has shown how directly he was inspired by Mozart.

In Brussels, a few weeks ago, M. Gevaert hit upon the happy idea of presenting at the same concert the "Italian" symphony of Mendelssohn and the "Harold in Italy" of Berlioz. Upon this, "Le Guide Musical" has the following interesting remarks: "M. Gevaert obviously favors instructive juxtapositions! After having given us, at his preceding concert, three symphonies, of Haydn, Mozart, and Beethoven, he followed on Sunday with these two important works of the two masters in whom was epitomized about half a century ago the whole of the musical Romantic movement. Berlioz and Mendelssohn had met at Rome, and, on their return home, had each conceived the idea of a symphonic work embodying their Italian impressions. Mendelssohn's work is dated 1833; that by Berlioz, 1834. Both derive their inspiration from the same source, yet greater contrast it would be impossible to imagine. Even the national themes employed by both almost change character. Proof decisive this, that, in spite of our theories on realism and symbolism, a work of art is always and above all an act of personal interpretation. That which strikes one most in these two works is the diversity of the methods employed. Reared in a classic musical atmosphere, Mendelssohn is more musician than painter. All his powers are devoted to the development and arrangement of his themes according to the rules of composition, vivified by his rich and genial fancy. He composes rather than dreams, and attends particularly to the happy combination of the melodies with which a delicate sensibility has inspired him. The other gives a precise signification to every phrase; and the repetitions, the modifications, the modulations of the subjects are no longer the work of his fancy, but are directly caused (*motivées*) by the poetic idea which he has set himself to translate by means of sounds.

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*Allegro vivace.**Andante con moto.**Con moto moderato.**Saltarello (presto).*

The name of "Italian," by which this delightful work is known, is due to Mendelssohn himself. He composed it during his stay in Italy in 1831, and repeatedly refers to it under that title in his charming letters home, to distinguish it from the "Walpurgis Night," which in joke he calls the "Saxon symphony," and the "Hebrides" overture, which he also wrote at the same time, as well as from the "Scotch" symphony, which he planned and made some progress with during that period of astonishing activity. The opening and closing movements appear to have been composed in Rome itself. At any rate, writing from Rome on the 22d February, 1831, after he had been there four months, he tells his sisters that the "Italian symphony is making great progress. It will be the gayest thing I have ever done, especially the last movement. For the *adagio*, I have not found anything yet exactly right, and I think I must put it off for Naples." A week later, he is in the same mind; and, lamenting how fast the time flies, and very unnecessarily upbraiding himself for not making the best use of it, he continues: "If I could do but one of my two symphonies here! but the Italian one I must and will put off till I have seen Naples, which must play a part in it." The part which it did play, then, is the slow movement. Of the *scherzo*, or what stands for it, more anon. The *andante*, if anything, is Mendelssohn's visit to Naples. It is difficult to realize this, and to find in that grave, beautiful, regretful strain a reflection of the streets and quays of the noisiest and most brilliant city in the world. It is not like the protest of an earnest-minded man against the frivolity and recklessness of the "great sinful streets of Naples," which raised so powerfully the indignation of a poet of our own days. It would seem to have been more appropriately the production, or rather the suggestion, of some solemn evening hour in Rome, in the gathering shades of St. Peter's or the mouldering, quaint grandeur of the Vatican gardens. And we cling to this idea, notwithstanding the two letters just quoted; for it was not till the 5th of April that he left Rome, and the Holy Week and Easter had come in the interval, and he had gone through the wonderful ceremonials of that time, and had had the lovely land journey — by road, not by railway — from Rome to Naples in which to collect his impressions and mature his ideas. This *andante* (often, though entirely without warrant, called the Pilgrims' March) is one of the most favorite orchestral pieces in the whole repertoire of music, and probably shares with the *allegretto* of Beethoven's No. 8 symphony the honor of having made more people happy than any other piece.

The opening movement, *allegro vivace*, seems to embody the general feelings aroused by Mendelssohn's entrance into Italy and his journey from the Alps to Rome, of which such delightful records are left in his letters.

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It is full of the "open air" and "blue sky" and the "season of blossoms" that he loved so much and is always talking about in the letters of this period. Never, perhaps, was music written more wonderfully full of the fire of youth and the animal spirits of a man at once thoroughly genial and thoroughly refined. There is something irresistible in the gay *élan* with which it starts off at once without an instant's hesitation,—in this respect like, and yet in much else how unlike, Beethoven's eighth symphony! How bright and variegated is the color of the opening, as the flutes, clarinets, and oboes come dancing in one after the other, and the *staccato* bass picks its way about so effectively!

The subject is developed at considerable length before the introduction of the "second subject" proper. The latter, when it arrives, is given to his favorite clarinets, and might well be the very phrase which came into his head *à propos* to Goethe's line, "Die ganze Luft ist Warm und Blüthevoll," in speaking of which, indeed, he especially names them.

The second part of the movement (after the double bar) opens with equal beauty and originality, with a delicious *fugato* passage, for the strings only, on a crisp and spirited subject now introduced, and ending in the re-appearance of the opening theme. The subject of this *fugato* is re-employed more than once in the *coda* which terminates the movement. Another melody which appears only in the second part is a joyous strain commenced by the second violins and continued by the flute, with a delicious accompaniment of *staccato* triplets in the fiddles and detached *pizzicato* notes in the bass. Mendelssohn must always have his 'cello solo. It is found in his very first symphony, written when he was barely twelve years old; and here it comes in with excellent effect on the return of the second subject, with a charming triplet accompaniment above it in the flutes and clarinets alternately. Of the innumerable beautiful and masterly details which crowd his first movement (such as the long-holding A in the oboes during the modulation from F-sharp minor into D immediately preceding the *reprise* of the chief subject, the B and G in the first violins accompanying the second subject on its first appearance), one might write

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for a week. But the music itself is better than any commentary. Let that be marked, learned, and inwardly digested, and the object of these remarks will be more than gained.

Such is this most gay and joyous movement. And yet, as if to show that no great poet is without a touch of melancholy, even in his brightest moods, and as if to remind us that we are not to be "merry when we hear sweet music," Mendelssohn has introduced a delicious color of sadness in a beautiful phrase just at the end of the first part of the movement, with the answer in the violins which follows it and leads into the return of the first part. The phrase reappears at the close of the entire movement, but more fully accompanied, and without the same regretful tone as before.

The second movement is the well-known *andante con moto* already spoken of,—often unwarrantably called the Pilgrims' March,—which, for originality, beauty, and depth of sentiment, stands, if not without a rival, certainly without a compeer. It is in D minor, and begins with a loud call to prayer or meditation, like the cry of the muezzin from the minaret. The rest of this movement is too well known to need mention: only we cannot refrain from noting the delicious part taken by the two flutes, interweaving their sweet voices with delicious independence of each other and their fellows in the band; the fine change where the clarinets come in A major, —not altogether unmindful of a similar change in the *allegretto* in Beethoven's No. 7 symphony; and the beautiful idea where the strings and the wind answer one another energetically above the delicate *staccato* bass figure, like "deep calling unto deep."

With regard to the third movement, *con moto moderato*, which occupies the place of the usual minuet or *scherzo*, there is a tradition (said to originate with Mendelssohn's brother-in-law Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies, and in the first rough draft of this symphony there is no sign of its having been interpolated, as the writer can vouch from actual inspection. In style, this lovely movement is no doubt earlier than the rest of the work. The opening subject has a Mozartish turn; indeed, it may be found almost note for note in Mozart, and there is a fine Mozart flavor in the four bars of *coda* at the end of the first section. But these resemblances only last long enough to please us by the associa-

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tion, and the rest of the subjects and the whole of the treatment are as individual Mendelssohn as anything in the whole range of his works. So also is the *trio*, which was certainly never anticipated by Mozart, and is as beautiful and as fresh as music can be.

The *finale* was doubtless inspired by the Carnival of Rome, in the fun of which Mendelssohn joined as heartily as any born Italian, and of which he has left an excellent description (though not so vivid as this *finale*) in his letters. It is entitled "Saltarello" in the printed score, thus giving the author's direct corroboration to the connection of his work with Italy. The Saltarello differs from the Tarantella in having a leaping step, to accommodate which the phrase contains a crotchet in place of the even quavers of the other. This will be seen at once from the theme of the present Saltarello (where the crotchet is however represented by a quaver and a rest). There are three distinct themes in this movement,—two Saltarellos, and a third subject of busy whirling motion, and different rhythm from the others,—in fact, a Tarantella. This last works up the tumult in an astonishing way, till the mad dancers seem almost visible, and a most Oriental effect is added by the steady iteration of the drum; while first the clarinets, and then the oboes and flutes, take up a new little subject with a melancholy pathos in it, like prophets standing in the background, pointing the moral of the revelry. As the close approaches, the dancers drop off, the lights go out, and the lament makes its way more obviously to the ear.

A passage relating to the symphony, from one of his published letters, is full of interest, as showing the characteristically earnest, modest way in which Mendelssohn regarded his work. "Berlin, April 6, 1833. My work, about which I had so recently so many misgivings, is finished; and now that I look it over, I find, contrary to my expectations, that it satisfies me. I believe it has become a good piece; and, be that as it may, I feel that it shows progress, and that is the main point. So long as I feel this, I know that I can enjoy life and be happy; but the bitterest moments I can imagine or ever endured were those of last autumn, when I was in difficulty about it. Would that this mood of happy satisfaction could be collected and preserved,—but that is the worst of it! I know for certain that, when the evil day comes again, I shall have forgotten it all; and against it I know no safeguard, nor can you tell me of any."

Among all Mendelssohn's works there is not one more characteristic than this symphony of that cheerful, sunshiny, happy disposition which was almost more remarkable than his genius. Well might he call it the gayest thing he had written. It is not only that there is not a dull bar in the work: there is a force of freshness and life, and of youth, innocent without being weak, to which, perhaps, no parallel can be found, except it be his own G minor concerto, which indeed was the offspring of the same happy time of his life. The B-flat symphony of Beethoven in some respects resembles it, but the absolute youth, the extraordinary spring, the action for the mere sake of it, and because it can't be helped, is wanting even there. What a quality to possess! and how fortunate for him, and for us for whom he wrote, that Mendelssohn's circumstances were such as to put him above the reach of those sordid anxieties and cares which were such a clog on Mozart, Schubert, and Beethoven, and to enable him to indulge the hopes and aspirations of youth to the full extent to which his pure mind and loving spirit prompted! (Reduction of an analysis by G. Grove.)

The "Italian" symphony appears on a programme of the Musical Fund Society, bearing date of Jan. 19, 1850. This probably was its first performance in Boston. It has been heard twice at Boston Symphony Concerts: Oct. 25, 1884, Oct. 16, 1886 (Mr. Gericke.)



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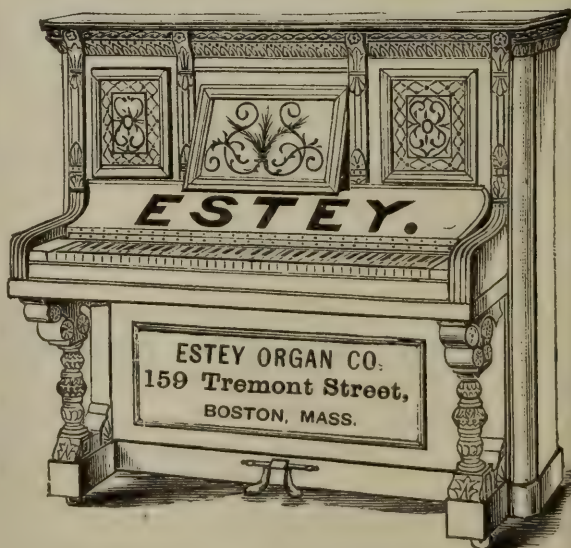
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Weber - - - - - Overture, "Euryanthe"

Weber - - Air, "Wo berg, ich mich?" From "Euryanthe"

Arthur Bird - - - - Two Episodes for Orchestra (MS.)

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The Programme for the next Public Rehearsal and Concert will be found on page 123.

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Weber's life-story makes one of the pathetic pages in the biography of musicians. Passing over the period of his youth, in which the important influences were a vain, ill-balanced parent (whose inordinate desire to make of his infant son a prodigy, like Mozart, endowed the boy with a poor physique), and a confusion of knowledge, the reflection of countless teachers representing all grades of ignorance and excellence,—a period, too, in which the careless society of the father dulled the youth's moral sense or failed to protect it,—the season of his manhood, from the time of his marriage to his death, stands almost unparalleled in its persistent conflict with fate. Occupied at some court opera, either at Prague, Dresden, Berlin, or Vienna, incessantly active in a routine often onerous and humiliating, the fine spirit of the man, his generous confidence, his loyalty to the men of his guild, which was seldom reciprocated and more often scorned, grew and developed in his music until in "Der Freischütz" he gave Germany a national opera and founded a school which "Tannhäuser" and "Lohengrin" distinctly echo. Through years of the most imbittering intrigue, jealousy, and disappointment, Weber walked unswervingly. His gradually developing style, his reforms in the manner of producing opera, and his introduction of some of the works of Méhul and Isouard in the place of the tinkling Italian operas in vogue won him many friends and created bitter enemies. But almost from his rise before the public Weber was beloved by the German people. Court intrigues conditioned his promotion and withheld from him the insignia of royal favor, but he held the popular heart. Weber's intimate circle was always refined and cultivated. His



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home life was ideal, and there exists no more tender picture of sacrifice than his decision to take the journey to London to produce "Oberon," the result of which would provide a maintenance for his wife and children, while in his exhausted physical state it surely would lose him his life. Weber never returned from London.

Overture, "Euryanthe."

Weber.

The great success of "Der Freischütz," in 1821, turned the attention of leading opera managers to Weber, who agreed, with Dominico Barbaja, to write a second opera. Barbaja, it may be said, operated extensively in Southern Europe, but particularly at the Kärnthnerthor Theatre, Vienna. After much trouble, Weber accepted a libretto at the hands of Wilhelmine von Chezy, a blue-stocking from Dresden (whom Hanslick once called witty). This eccentric person laid before him a sketch made from a German translation of an old French romance, "Histoire de Gérard de Névers, et de la belle et vertueuse Euryanthe, sa mie." The opera failed, chiefly because of the utterly meaningless libretto of the Von Chezy of whom it is related that, on the night of the first performance of "Euryanthe," Oct. 25, 1823, in the Kärnthnerthor Theatre, Vienna, coming in rather late, when the aisles were filled, she tried to find her way to the front *over*

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the crowd, exclaiming: " Make room, make room for me, I say ! I tell you I am the poetess ! the poetess ! "

The opera was mostly written in the summer of 1822, in Hosterlitz, where Weber and his wife and infant son were staying. During that summer, Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: " Watching the progress of his ' Euryanthe ' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen muttering to himself. He was learning by heart the words of ' Euryanthe,' which he studied until he made them a portion of himself,—his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind, like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape ; and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes, he indicated by signs, known only to himself, his most characteristic orchestral effects ; then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a copyist ; and the notes

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flowed to his pen with the marks of all the shading of expression, as if copperplated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."

"Following his usual practice, Weber drew upon the themes of the opera for the subjects of its prelude. Both the first and second motives come from the music of the hero, Adolar, the first — immediately following the brilliant and very Weberesque exordium — being connected with an expression of trust in Euryanthe's faithfulness when exposed to the same temptation as that which assails Shakespeare's Cymbeline. The second subject — a very beautiful and characteristic melody stated by the violins — expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a 'working out.' The first episode, *largo*, given to muted violins in eight parts accompanied by the violas, *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eg-lantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account, he thought a great deal of them, and at first intended that the curtain should rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysterious and cunningly devised music. The second episode is contrapuntal, and consists of imitative treatment of a subject which doubtless had a special significance in the composer's mind; but what it was cannot now be ascertained."

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Recitative.

I fain would hide!
Where can I rest recover?

Ah! mad'ning phantasy, thou didst betray,
To see in her an easy prey!
Ye mountains, crush a baffled lover;
Ye echoes round, ne'er make reply
In answer to my hopeless sigh!
She scorns my love!
My heart is rent asunder!

Andante.

Stay ardent longing stealing o'er me!
From me she turns to Heaven above.
As queen of virtue, I adore thee,
So pure in nature and in love,
What will be lands and wealth to me?
Deprived of her, how drear the world must be!



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Could I be loved? My heart says nay!
 Away, unhappy thought, away!
 She loves him!

Allegro.

And shall he obtain thee?
 And live to shame me?
 He triumph, while in dust I lie?
 Ah, no! he shall not live,
 For him a thousand pangs are nigh!
 Yet, demons, ye have not her love to give:
 She loves him! I alone must die!

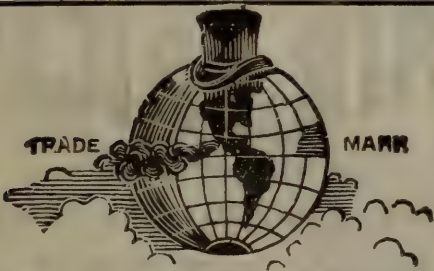
Andante con moto.

The powers of vengeance now allure me,
 I yield my heart to them at last.
 The seeds of death with rage I cast,
 Of fatal fruit they now assure me.

Vivace feroce.

So vanish, so vanish, dream of love!
 Ah! sweetest thought, farewell!
 But rage and vengeance lash my breast,
 My tempest-riven breast!

(English translation by William Thornthwaite, in Novello's edition.)



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(a) *Oriental Scene.*(b) *Intermezzo.*

Arthur Bird is one of the few younger American composers none of whose works in the larger forms have been heard in Boston. He has written a symphony in A, which was brought out in New York by Mr. Walter Damrosch during the season of 1886-87, a "Carnival Scene," and suite for orchestra, both of which have been played in New York and elsewhere in the United States. Mr. Bird, who is a native of Cambridge, Mass., passed most of his student days in Berlin. The "Two Episodes," a recently written work, was performed for the first time last summer, at Wiesbaden.

A glance at the score of Mr. Bird's "Two Episodes" shows the composer to have given his fancy piquant orchestral expression. In the first section, "Scène Orientale," besides the usual strings, the wood-wind is re-enforced by the piccolo, English horn, and bass clarinet; two horns, two trumpets, three trombones, and a tuba constitute the brass; the percussion includes tympani, cymbals, triangle, and glockenspiel; while to all these is added the harp.

The "Scène Orientale," *andante con moto*, D minor, common time, is begun by the harp in ascending and descending scale passages, upon the holding A of the low strings and tympani. At the thirteenth measure, the leading melody of the movement is announced by the violins and violas muted, the low strings and the wood-wind furnishing an almost stationary accompaniment, the characteristic feature of which is the entrance on the second or unaccented beat of each measure of the oboes, English horn,

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and clarinets. The melody, an eight-bar theme of plaintive character, is twice repeated. Then follows a variation of it, still in the minor, the drowsy accompaniment of the wood-wind continuing: to the accompaniment of this variation, the harp is added. The unbroken serenity of the movement from the beginning is changed as this variation concludes, and a crescendo of two measures, which enlists for the first time the full complement of instruments, ends in a *forte*. Through six measures of episodical matter played *ad libitum*, in which the harp and wood-wind are prominent, the wonted quiet of the movement is restored, and the plaintive first subject, with its minor variation, returns, the harp in broken chords and the glockenspiel being added to the accompanying voices.

Now the composer introduces a *più moto* movement of fantastic character, the theme of which is an odd phrase consisting of two quarter notes, each followed by a group of semitones of four sixteenth notes. The subject is heard first in the wood-wind accompanied by the strings, *pizzicato*, and the triangle: after a few measures, the horns and triangle and, finally, all the brass assert a new rhythm in the accompaniment, the violins taking up the theme in unison with the wood-wind. Variation of this fills a few bars. The whole *più moto* episode is louder than, and stands in contrast with, the main subject of the "Scène Orientale," to a return of which it leads. The repetition is made with the accompanying parts somewhat thickened: its close is, however, marked by gradually diminishing harmonies, among which the harp in *glissando* passages is heard.

The Intermezzo, *allegro molto*, A minor, 6-8, is scored for strings, the usual wood-wind, four horns, two trumpets, triangle, and tympani. After three measures of introduction from the tympani, the theme is heard in the



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flutes, oboes and clarinets following after. It is a crisp staccato subject in eighth notes, *à la tarentelle*, moving in thirds: below, the strings, *pizzicato*, point the harmony on the accented beats. After two statements, there follows an episode of sixteen measures, wherein the strings and wood-wind hold a conversation in the tempo of what has preceded: this is repeated. The original theme then reappears in about the same harmonic dress as before.

The trio, *un pochettino tranquillo*, 2-4, in F major, brings with its welcome tonality a gentle subject which the violins play to the accompaniment in whole notes of the wood-wind and two horns in harmony. After being twice stated in this manner, the oboe and horn *solì* take it up; then the violins and flute, the remaining strings and wind accompanying. The modulation is quickly made, and off and away are the flutes in thirds in the original tempo. The composer uses familiar material in his concluding pages, accelerating the time toward the close, which is accomplished *pp*.

Songs with Pianoforte:

- “Resignation,” Litolff
Romance from “Spanish Liebeslieder.” Op. 138, Schumann

ENTR’ACTE.

Edward Fitzgerald’s Letters.

Fitzgerald was an English literary man of a past generation, who was something of a musician, played the pianoforte and organ quite well, and could “take a part in a glee tunefully and correctly.” A volume of his

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letters, recently published by Macmillan, contains many pertinent and impertinent allusions to music, some of which may not prove uninteresting here:—

“Mr. Aldis Wright quotes in his preface some amusing recollections of the late Archdeacon Groome on Fitzgerald’s musical tastes. In their old age, he and Fitzgerald would compare notes on the subject of the great singers of fifty years ago,—Braham and Vaughan and Miss Stephens, and the performances of ‘Acis and Galatea’ at the Concerts of Ancient Music. ‘I can see them now,’ Fitzgerald would say,—‘the dear old *creeters*, with the gold eyeglasses and their turbans, nodding their heads as they sang, “Oh, the Pleasures of the Plains,”’—the old *creeters* being the sopranos who had sung first as girls when George the Third was king. Turning to Fitzgerald’s own letters, we find that he was an assiduous opera and concert goer, in the company of Frederic Tennyson, the Laureate’s brother; and his epistles to him are full of musical chat. We quote the following passage from pages 92–94: ‘*Dear Frederic*,—Concerning the bagwigs of composers, Händel’s was not a bagwig. . . . Such were Haydn’s and Mozart’s,—much less influential on the character, much less ostentatious in themselves, not towering so high, nor rolling down in following curls so low as to overlay the nature of the brain within. But Handel wore the Sir Godfrey Kneller wig,—greatest of wigs, one of which some great general of the day used to take off his head after the fatigue of the battle, and hand over to his valet to have the bullets combed out of it. Such a wig was a fugue in itself.’ Writing to the same correspondent in 1844, Fitzgerald says: ‘I play of evenings some of Handel’s great choruses, which are the bravest music, after all. I am getting to the true John Bull

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style of music. I delight in Handel's Allegro and Penseroso. Do you know the fine, pompous, joyous chorus of "These Pleasures, Mirth, if thou canst give," etc.? Handel certainly does in music what old Bacon desires in his "Essay on Masques," — "Let the songs be loud and cheerful, not puling," etc. One might think the water-music was written from this text.' Contrariwise, Fitzgerald had little sympathy with much modern music, English or foreign. 'There is a dreadful vulgar ballad,' he writes in the same year, 'composed by Mr. Balfe, and sung with the most unbounded applause by Miss Rainforth,— "I dreamt that I dwelt in Marble Halls," — which is sung and organed at every corner in London. I think you may imagine what kind of flowing 6-8 time of the last degree of imbecility it is. The words are written by Mr. Bunn! *Arcades ambo!*' In the following year, he writes: 'I have nothing new to tell you of music. . . . I did not hear "Le Désert," but I fancy the English came to a fair judgment about it. That is, they did not want to hear it more than once. It was played many times, for new batches of people; but I doubt if any one went twice. So it is with nearly all French things: there is a clever showy surface, but no Holy of Holies far withdrawn, conceived in the depth of a mind, and only to be received into the depth of ours after much attention. Now Beethoven, you see by your own experience, has a depth not to be reached all at once. I admit with you that he is too bizarre, and, I think, morbid. But he is original, majestic, and profound.'

"There is a humorous passage in a letter dated May 4, 1848: 'I have never yet heard the famous Jenny Lind whom all the world raves about. Spedding is especially mad about her, I understand; and, after that, is it not best for weaker vessels to keep out of her way? Night after night is

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that bald head seen in one particular position in the Opera House in a stall. The miserable man has forgot Bacon and philosophy, and goes after strange women. There is no doubt this lady is a wonderful singer, but I will not go into hot crowds until another Pasta comes. I have heard no one since her worth being crushed for. And to perform in one's head one of Handel's choruses is better than most of the Exeter Hall performances. I went to hear Mendelssohn's "Elijah" last spring, and found it wasn't at all worth the trouble. Though very good music, it is not original,—Haydn much better. I think the day of oratorios is gone, like the day for painting Holy Families, etc. But we cannot get tired of what has been done in oratorios more than we can get tired of Raphael. Mendelssohn is really original and beautiful in romantic music. Witness his "Midsummer-Night's Dream" and "Fingal's Cave"! Shortly after, he heard the redoubtable Jenny Lind for the first time. 'I was disappointed in her, but am told this is all my fault. As to naming her in the same Olympiad with great old Pasta, I am sure that is ridiculous.' In 1850, he writes, always to Frederic Tennyson: 'I hear little music but what I make myself, or help to make with my parson's son and daughter. We, with not a voice among us, go through Handel's "Coronation Anthems." Laughable it may seem, yet it is not quite so. The things are so well defined, simple, and grand that the faintest outline of them tells. My admiration of the old Giant grows and grows. His is the Music for a Great Active People. Sometimes, too, I go over to a place elegantly called Bungay, where a Printer lives who drills the young folks of the manufactory there to sing in Chorus once a week. . . . They sing some of the English Madrigals, some of Purcell, and some of Handel in a way to satisfy me, who don't want perfection, and who believe that the *grandest* things do not depend on delicate finish.'

"In 1852, he went to hear the 'Huguenots,' but found the first act so noisy and ugly that he came away. On this he comments: 'I think this is the fault of modern music. People cannot believe that Mozart is powerful because he is so Beautiful,—in the same way as it requires a very practised eye (more than they possess) to recognize the consummate power predominating in the tranquil beauty of Greek sculpture.' Our next extract is from what, to borrow Fitzgerald's own phrase, is a 'desperate' letter. 'I pitied you,' he writes to a friend who had been at the Norwich Festival, 'undergoing those dreadful Oratorios. I never heard one that was not tiresome and, in part, ludicrous. Such subjects are scarce fitted for Catgut, even Magnus Handel, even "Messiah." He (Handel) was a

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good old Pagan at heart, and (till he had to yield to the fashionable Piety of England) stuck to opera and cantatas, . . . where he would revel and plunge and frolic without being tied down to Orthodoxy.'

"He went, an old man of seventy-two, to the opera in 1880, to the 'old Opera House in the Haymarket, where he remembered the very place where Pasta stood as Medea on the stage, and Rubini singing his return to his betrothed in the "Puritani," and Taglioni floating everywhere about, and several Boxes in which sat the several Ranks and Beauties of forty and fifty years ago, my Mother's Box on the third tier, in which I often figured a specimen of both. The Audience all changed much for the worse, I thought; and opera and singers also. Only one of them could sing at all, and she sang very well indeed,—Trebelli, her name. The opera by a Frenchman, on the Wagner plan; excellent instrumentation, but not one new or melodious idea through the whole.' Such was Fitzgerald's verdict on 'Carmen.'"

Symphony No. 2, in B-flat, Op. 53.

Volkmann.

Allegro vivace.

Allegretto.

Andantino; allegro.

Più mosso; presto.

Robert Volkmann was by birth a Saxon. When a youth he was instructed in music by his father. At the age of twenty-one, he went to Leipzig to study composition. He remained there three years, under the direct influence of Schumann, whose works he greatly admired. His next move was to Prague, then to Pesth, where he established himself, adopting Hungary

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as his country, the earnestness of his preference and his susceptibility to national influences being apparent in his compositions, which belong to the period of forty years spent in Pesth.

Volkmann was a prolific composer, and worked in every musical field save that of opera. His vocal pieces are numerous. Souvenirs, sketches, dances, melodies, marches, and the like, form the bulk of his contribution to the department of pianoforte music. In orchestral and chamber music, he was much more ambitious: two symphonies, in D minor and B-flat respectively; two overtures, "Richard III." and a "Fest-Overture"; two serenades for strings; six string quartets; a concerto for violoncello; two pianoforte trios; and many other things less pretentious,—testify his activity. The symphonies and overtures, several of his quartets, and the violoncello concerto have been played in Boston, the date of the single performance of the B-flat symphony (Boston Symphony Orchestra, Mr. Henschel) being Dec. 22, 1883. Volkmann was very peculiar in his mode of living, reticent, and morose. He lived in seclusion, attending concerts only to hear his own music, when he always wore a dress coat and white tie to be in readiness for the call upon the stage which he expected. Although he died of heart trouble after a day of only usual activity, his eccentric life seemed to justify the report at one time circulated, —that he starved to death.

Several years ago, Louis Ehlert wrote a careful estimate of Volkmann's music. In summing up, he said (from the "Tone World," p. 261): "He has been termed the 'Hungarian Gade,' a title representing the truth. They are both colorists; although Volkmann designs with more force than Gade, while the latter extends the greater charm by his manner of employ-

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ing his colors. What Nature's intentions were in regard to Volkmann she has shown more clearly than in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his ears to the torturing echoes of an irrevocably lost period of time, had he turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position in the art firmament would be a higher one than that of many others who now consider themselves entitled to look down on him."

Regarding Volkmann's two symphonies, Ehlert says: "Though removed from exhibiting the deep force of Schumann's subjectivity, they belong to the better compositions of our day. The first movement of the second in B-flat is a sound orchestral composition, whose roguish second theme contrasts finely with the robust strength of the first. The recurrence of this theme in the second movement is a very graceful thought, as it seems to lift its veiled head from among the crowd of voices.

"The *allegretto* is one of those pieces that are of a cheerful tone and yet filled with sentiment, whose models Beethoven created in the *allegretti* of the F major symphony and the Russian F major quartette. It impresses one like a promenade on a spring morning; for like a bird hidden among the foliage, so is its sadness concealed within the heart. The sixteen bars of the *poco ritenuto* are, indeed, a bold fancy that might cause others than orthodox harmonists to shake their heads. But such eccentricities occur very frequently in Volkmann's music. They arise from Volkmann's unsocial traits, in consequence of which, like many an intellectual person, he becomes so absorbed in his own thoughts that he apparently forgets he is in society. This may not be considered polite, yet it will never offend. The third part is really only a long-drawn-out introduction to the *finale*."

Ehlert finds in the last movement a predominating happy humor: "What a thoroughly comical fancy it is that we come upon shortly before the '*più mosso*,' when the double basses counterpoint the first theme with diabolical irony as an accompaniment to the awkward three half-notes! In view of this instance, we can no longer maintain that instrumental music is not capable of expressing the comical."

Volkmann scores his B-flat symphony for strings, the usual wood-wind, four horns, trombones, and tympani, though in the middle movements he uses a somewhat lessened apparatus. The clearly written first movement is musically striking because of its contrapuntal exactness, while the full scoring brings with it a fine sonority. The theme of the *andantino*, prettily stated at first by the oboe and horns in canon form to the pizzicato accompaniment of the strings, becomes, by a change of rhythm and tempo, the chief subject of the last movement, the two being connected by an *allegro* of six measures.



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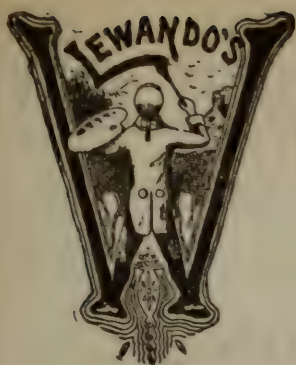
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FIFTH REHEARSAL and CONCERT.

Friday Afternoon, November 8, at 2.30.

Saturday Evening, November 9, at 8.00.

PROGRAMME.

Haydn - - - - - Symphony in G, No. 13 (B. & H.)

Adagio; Allegro.

Largo.

Minuet (Allegretto).

Allegro con spirito.

Mozart - - - - - Symphony in G minor (K. 550)

Allegro molto.

Andante

Minuet.

Allegro assai.

Beethoven - - - - - Symphony No. 5, in C minor

Allegro con brio.

Andante con moto.

Allegro (Scherzo).

Allegro (Finale).

The Programme for the next Public Rehearsal and Concert will be found on page 155.

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The composers represented to-day are those who created, embellished, and completed the symphony as the most perfect of instrumental forms. Haydn evolved from the works of his predecessors and contemporaries the sonata form, which he exemplified by various sonatas, string quartets, and symphonies. His labors gave an impetus to instrumental music which it has not ceased to feel. Mozart builded upon the foundation Haydn laid, refining the form of the symphony, and by reason of his genius extending its capacity for musical expression. Beethoven carried to farthest heights the scope of instrumental expression, while greatly developing the technique of the orchestra.

According to Richard Wagner's theory, it was the people's songs and dances which lay at the bottom of symphonic art,—songs for the slow movements, dances for the others. A salient passage from Wagner's "The Music of the Future," in which he treats of this matter, will bear quotation here. He writes: "That peculiar work of art, the symphony, was founded and developed on the simple basis of stringing together several song and dance melodies, letting them change place in accordance with their expressive character, and connecting them by transitions, in which the art of counterpoint proved particularly useful. Haydn was the gifted master who first extended this form, and made it wonderfully expressive by the inexhaustible changes in the motives as well as in their connections and transformations. While the Italian operatic melody retained its poor construction, it had, nevertheless, when delivered by talented singers gifted with beautiful voices and warm feeling, received a sensuously beautiful coloring. This sweet euphony had been hitherto unknown to



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German masters, and was entirely wanting in their instrumental music. Mozart first realized the charm; and, while giving to Italian opera the richer development of instrumental composition, he imparted, on the other hand, the sweetness of Italian singing to orchestral melody. Beethoven then took possession of the rich and promising inheritance left by Haydn and Mozart. He developed the symphonic work of art to such astonishing breadth of form, and filled this form with such marvellously various and entrancing wealth of melody, that we now stand before his symphony as before a landmark of an entirely new period in the history of art; for in this symphony a phenomenon has arisen, the like of which has never existed in the art of any period or any nation."

Haydn wrote one hundred and twenty-five symphonies, Mozart forty-nine, and Beethoven nine. The composers who followed Beethoven have impressed their individuality upon the symphony without as yet perverting its form, nor have they altogether ignored the song and dance tunes which Wagner cites as the primary melodic foundation of the early symphonists. The symphony has, however, received from later writers a more elaborate technical character than formerly; while there has also come an increased richness and variety of instrumentation. In this connection, the work of the native American composer stands worthily forth.

Symphony in G, No. 13 (B. & H.).

Haydn.

Adagio; Allegro.

Largo.

Minuet (Allegretto).

Allegro con spirito.

The greater number of Haydn's symphonies were written during the

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thirty years (1760-90) when he was Vice-Capellmeister and Capellmeister to the princes of the house of Esterhazy. The establishments of the Esterhazys, who were among the most distinguished of Hungarian nobility, were magnificently appointed, their retinue of musicians — a sort of upper-servant — being extensive. Musical performances were the customary evening entertainments of the wealthy of this period; and for those at Esterhaz Haydn wrote symphonies, *divertimenti*, quartets, trios, and even operas. The performances were very long: at Count Firmian's the musical soirées often lasted seven hours, and on one evening several symphonies by J. C. Bach and four symphonies by Martini were played. Dittersdorf tells us in his autobiography that he once played twelve new violin concertos by Benda in one evening; and, at a private concert in Dresden, both parts contained a symphony, a violin concerto, a flute concerto, and an oboe concerto. Haydn was well content with his position at Esterhaz. "My prince," he says, "was always satisfied with my works. I not only had the encouragement of constant approval, but, as conductor of an orchestra, I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions and omissions, and be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original." As Vice-Capellmeister, Haydn received a yearly salary of about two hundred dollars; as Capellmeister, four hundred dollars. His *Kapelle* numbered twenty-one members,—seven vocalists and fourteen instrumentalists.

Haydn's best symphonies, and those which are now most often played, are included among the twelve which he wrote under contract with Salo-

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mon, the concert manager with whom he went to London in 1790, or after the death of Prince Nicholas Esterhazy, which event caused the breaking up of the musical household over which Haydn had so long presided. The pretty work played to-day, like scores of others which date from the Esterhazy period, has been pushed aside only because of the wealth of symphonies Haydn transmitted. It frequently appeared upon the programmes of the Harvard Musical Association, but has not had place before on those of the Boston Symphony Orchestra. It is written in the key of G, the same Haydn chose for his "Oxford," "Military," and "Surprise" symphonies.

The scoring of the first movement is for strings, flute, oboe, bassoons, and horns. In the remaining movements, tympani and trumpets are added. The work does not demand extended analysis. Its melodies and their treatment come upon the ear in the clearest possible way. The sprightly theme of the first *allegro* is worked up felicitously. The subject of the *largo* (transported years ago by "Music of Nature Gardiner" into a hymn-book) is severe and solemn in contrast with what has preceded. The *minuet* is pure Haydn in spirit and manner (note the odd accompaniment in the bass of the trio); while the *finale*, which Mr. Dwight used to call a "country dance," is brimfull of motion and the *naïveté* which we customarily associate with "Papa Haydn."

Symphony in G minor (K. 550).

Mozart.

Allegro molto.

Andante.

Minuet.

Allegro assai.

Shortly after the production of "Don Giovanni" at Prague, in 1787,

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Haydn said: "Were it possible that I could impress every friend of music, particularly among the great, with the deep musical intelligence of the inimitable works of Mozart,—that emotion of the soul with which they affect me, and in which I both comprehend and feel them,—the nations would contend together for the possession of such a gem. Prague ought to retain him, and reward him well, too, else the history of great genius is melancholy, and offers posterity but slight encouragement to exertion, which is the reason, alas! that many hopeful and aspiring spirits are repressed. I feel indignant that this *unique* Mozart is not engaged at some royal or imperial court. Forgive me if I stray from the subject, but I love the man too much." Plentiful among Haydn's writings are expressions of admiration for Mozart, who was once his pupil. The year 1788 is a memorable one in the history of music, because of the productiveness of Mozart. In that year, he composed, besides a number of smaller pieces, a pianoforte sonata, a concerto in D for pianoforte, the "appendix airs" to "Don Giovanni," a trio in E for pianoforte, violin, and violoncello, two other trios for the same instruments, a sonatina for pianoforte and violin in F, the accompaniments to "Acis and Galatea," and, during a period of six weeks from June 26, the three symphonies—his last and greatest—in E-flat, G minor, and C (Jupiter). The actual time Mozart gave to the composition of the G minor symphony was ten days,—a feat unparalleled save by Handel, who composed "The Messiah" in a month and "Israel in Egypt" in seventeen days. But Mozart did not dive into his grab-bag of old materials for his G minor symphony, as Handel did for themes for "Israel" (a work to which early Italians and Germans contributed something).



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Of the three greater symphonies by Mozart, many rank the G minor first. "Whatever may be thought of the one in E-flat," says Grove,— "a picture of graceful beauty from beginning to end,—or of the 'Jupiter,' not unfitly so named for its dignity and majesty, the G minor deserves a still higher place,—the place which will always be given, by those who are able to judge, to the most imaginative and most touching work of a great artist, that which seems to penetrate most deeply into the recesses of our sympathies, to lift us highest toward the artist himself and the heaven into which he is soaring. Just as in the "Unfinished" symphony of B minor of Schubert there is a certain keen, wild voice, a refined individuality, which seems to come more directly from the heart of the master and to penetrate more deeply into the heart of the hearer than any of his other orchestral works, so it is with the G minor of Mozart. In it he seems to come more closely to us than elsewhere,—to talk to us 'as a man talketh to his friend'; not making music so much as revealing the actual personality of his beautiful, restless, laden spirit in a manner not to be found in any of his other symphonies."

Schubert said of the *andante*, "I seem to hear the angels singing."

Wagner, writing of the three greater symphonies, says: "The longing sigh of the great human voice, drawn to him [Mozart] by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the Source of the human voice as the expression of the unfathomable depths of the human heart."



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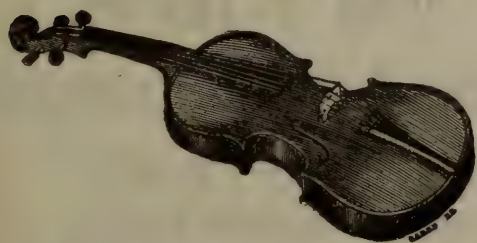
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Beethoven loved the G minor symphony so well that he is said to have rescored it for orchestra from a pianoforte arrangement,—at least, this is the tradition. Nottebohm, the indefatigable investigator, finds circumstantial proof of this among the sketches of Beethoven's C minor symphony, which show the first bars of the last movement jotted down alongside the ideas and phrases upon which the C minor symphony is built; while the first seven notes of the *scherzo* of the C minor are found to be identical (the rhythm being changed) with the first seven of the last movement in Mozart's G minor.

In his monumental work on Mozart, Otto Jahn says of the G minor symphony: "In the G minor symphony, sorrow and complaining take the place of joy and gladness. The pianoforte quartet and the quintet in G minor are allied in tone, but their sorrow passes in the end to gladness or calm: whereas here it rises in a continuous climax to a wild merriment, as if seeking to stifle care. The agitated first movement begins with a low plaintiveness, which is scarcely interrupted by the calmer mood of the second subject, which in working out intensifies a gentle murmur into a piercing cry of anguish; but, strive and struggle as it may, the strength of the resistance sinks again into the murmur with which the movement closes. The *andante*, on the contrary, is consolatory in tone, not reposing on the consciousness of an inner peace, but striving after it with an earnest composure which even attempts to be cheerful. The *minuet* introduces another turn of expression. A resolute resistance is opposed to the foe, but in vain; and again the effort sinks to a moan. Even the tender comfort of the trio, softer and sweeter than the *andante*, fails to bring lasting peace. Again the combat is renewed, and again it dies away complaining. The

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last movement brings no peace, only a wild merriment that seeks to drown sorrow, and goes on its course in restless excitement. This is the most passionate of all Mozart's symphonies; but even in this he has not forgotten that 'music, when expressing horrors, must still be music.' "

To this estimate of the mood of the G minor symphony Grove replies: "It is difficult to discover the overwhelming flood of anguish which German and English critics have found in it. Passion and energy pervade it from beginning to end, and both the first and last movements are animated by a spirit of agitation and unrest that is not unnatural to Mozart, and display an unusual absence of the gay and sprightly element which was his special element. But beyond this it is difficult to go."

In the autographic catalogue kept by Mozart, the G minor symphony is entered thus under date of July 25, 1788: "Eine Sinfonie, G moll, Allegro molto, allabreve, 2 violini, 1 flauto, 2 oboi, 2 fagotti, 2 corni, viola e bassi." The first printed scores of the work contained what Schumann and Mendelssohn held to be an error; namely, a passage of four bars, containing a modulation from one key to another, that had evidently been written twice. Schumann thinks Mozart may have written both, and failed to erase one. The symphony, as played, discards the first four bars in favor of the second four.

One of the first recorded performances in Boston of the G minor symphony is that of the Musical Fund Society, on Dec. 21, 1850. Performances at Boston Symphony Concerts: Nov. 5, 1881 (Mr. Henschel); March 7, 1885, Dec. 18, 1886 (Mr. Gericke).



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FORM OF AGREEMENT AND INSTRUCTIONS FOR THE VICE-CAPELLMEISTER.

“This day (according to the date hereto appended) Joseph Heyden, native of Rohrau in Austria, is accepted and appointed Vice-Capellmeister in the service of his Serene Highness Paul Anton, Prince of the Holy Roman Empire, of Esterhazy and Galantha, &c. &c., with the conditions here following:—

“1. Seeing that the Capellmeister at Eisenstadt, by name Gregorius Werner, having devoted many years of true and faithful service to the princely house, is now on account of his great age and infirmities unfit to perform the duties incumbent on him, therefore the said Gregorius Werner, in consideration of his long services, shall retain the post of Capellmeister, and the said Joseph Heyden as Vice-Capellmeister shall, as far as regards the music of the choir, be subordinate to the Capellmeister and receive his instructions. But in everything else relating to musical performances, and in all that concerns the orchestra, the Vice-Capellmeister shall have the sole direction.

“2. The said Joseph Heyden shall be considered and treated as a member of the household. Therefore his Serene Highness is graciously pleased to place confidence in his conducting himself as becomes an honourable official of a princely house. He must be temperate, not showing himself overbearing toward his musicians, but mild and lenient, straightforward and composed. It is especially to be observed that when the

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orchestra shall be summoned to perform before company, the Vice-Capellmeister and all the musicians shall appear in uniform, and the said Joseph Heyden shall take care that he and all members of his orchestra do follow the instructions given, and appear in white stockings, white linen, powdered, and either with a pig-tail or a tie-wig.

“3. Seeing that the other musicians are referred for directions to the said Vice-Capellmeister, therefore he should take the more care to conduct himself in an exemplary manner, abstaining from undue familiarity, and from vulgarity in eating, drinking, and conversation, not dispensing with the respect due to him, but acting uprightly and influencing his subordinates to preserve such harmony as is becoming in them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness.

“4. The said Vice-Capellmeister shall be under an obligation to compose such music as his Serene Highness may command, and neither to communicate such compositions to any other person, nor to allow them to be copied, but to retain them for the absolute use of his Highness, and not to compose anything for any other person without the knowledge and permission of his Highness.

“5. The said Joseph Heyden shall appear in the antechamber daily, before and after midday, and inquire whether his Highness is pleased to order a performance of the orchestra. • After receipt of his orders he shall communicate them to the other musicians, and shall take care to be punctual at the appointed time, and to insure punctuality in his subordinates, making a note of those who arrive late or absent themselves altogether.


“6. Should any quarrel or cause of complaint arise, the Vice-Capell-

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meister shall endeavour to arrange it, in order that his Serene Highness may not be incommoded with trifling disputes; but, should any more serious difficulty occur, which the said Joseph Heyden is unable to set right, his Serene Highness must then be respectfully called upon to decide the matter.

“7. The said Vice-Capellmeister shall take careful charge of all music and musical instruments, and shall be responsible for any injury that may occur to them from carelessness or neglect.

“8. The said Joseph Heyden shall be obliged to instruct the female vocalists, in order that they may not forget in the country what they have been taught with much trouble and expense in Vienna, and, as the said Vice-Capellmeister is proficient on various instruments, he shall take care to practise himself on all that he is acquainted with.

“9. A copy of this agreement and instructions shall be given to the said Vice-Capellmeister and to his subordinates, in order that he may be able to hold them to their obligations therein laid down.

“10. It is considered unnecessary to detail the services required of the said Joseph Heyden, more particularly since his Serene Highness is pleased to hope that he will of his own free will strictly observe not only these regulations, but all others that may from time to time be made by his Highness, and that he will place the orchestra on such a footing, and in such good order, that he may bring honour upon himself and deserve the further favour of the prince his master, who thus confides in his zeal and discretion.

“11. A salary of 400 florins to be received quarterly is hereby bestowed upon the said Vice-Capellmeister by his Serene Highness.

“12. In addition the said Joseph Heyden shall have board at the officers' table, or half a gulden a day in lieu thereof.

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"13. Finally, this agreement shall hold good for at least three years from May 1st, 1761, with the further condition that if at the conclusion of this term the said Joseph Heyden shall desire to leave the service, he shall notify his intention to his Highness half a year beforehand.

"14. His Serene Highness undertakes to keep Joseph Heyden in his service during this time, and should he be satisfied with him, he may look forward to being appointed Capellmeister. This, however, must not be understood to deprive his Serene Highness of the freedom to dismiss the said Joseph Heyden at the expiration of the term, should he see fit to do so.

"Duplicate copies of this document shall be executed and exchanged.

"Given at Vienna this first day of May, 1761.

"Ad mandatum Celsissimi Principis,

"JOHANN STIFFTELL, *Secretary*."

Symphony No. 5, in C minor.

Beethoven.

Allegro con brio.

Andante con moto.

Allegro (Scherzo).

Allegro (Finale).

The following is a translation of an analysis of the symphony in C minor by Berlioz :—

"This symphony, without doubt the most famous of the nine, is also, in my opinion, the first in which Beethoven gave free rein to his stupendous imagination, and rejected all foreign aid or support whatever. His first, second, and fourth symphonies are constructed on the old known forms, more or less extended, and infused with the brilliant and passionate inspiration of his vigorous youth. In the third,—the Eroica,—the limits are no doubt enlarged, and the ideas are gigantic; but it is impossible not to recognize throughout it the influence of the great poet whom Beethoven had long worshipped. Beethoven read his Homer diligently, in the true spirit of the Horatian adage,—*Nocturna versata manu, versate diurna*; and, in the magnificent musical epic of which we are speaking, whether it were inspired by Napoleon or not, the recollections of the Iliad are as obvious as they are splendid. But, on the other hand, the symphony in C minor appears to me to be the direct and unmixed product of the genius of its

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author, the development of his most individual mind. His secret sorrows his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subject of the work; while the forms of both melody and harmony, rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

"The first movement is devoted to the representation of the disorder and confusion of a great mind in despair,—not that concentrated, calm despair which appears outwardly resigned, nor the stunned, dumb distress of Romeo when he hears of the death of Juliet, but rather the tremendous fury of Othello, when Iago communicates to him the venomous calumnies which convince him of Desdemona's guilt. One instant it is a delirious rage venting itself in frantic cries, the next it is absolute exhaustion, in which the mind is filled with self-pity and able to utter mere groans of regret. Those convulsive gasps of the orchestra, those chords tossed backwards and forwards between the wind and the strings, each time feebler than before, like the difficult breathing of a dying man; the sudden, violent outburst in which the orchestra revives, as if animated with the fury of the thunderbolt; the momentary hesitation of the trembling mass before it falls headlong in two fiery unisons, more like streams of lava than of sound,—surely a style so impassioned as this is beyond and above anything ever before produced in instrumental music.

"The *andante* has some characteristics in common with the slow movements of the seventh and fourth symphonies. It shares the melancholy dignity of the one and the touching grace of the other. The subject is given out by the tenors and 'cellos in unison, with a simple accompaniment, *pizzicato*, in the double basses. This is followed by a phrase of the flutes,

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oboes, clarinets, and bassoons, with its echo in the violins, which returns no less than four times during the movement, and each time exactly as before, key and all, whatever changes may have been made in the principal subject. This persistence in a phrase at once so simple and so profoundly melancholy produces by degrees an impression on the hearers which it is impossible to describe, and which is certainly more vivid than any impression of the kind that I ever remember. Beethoven has left a precious record of pathos in the fourth and last appearance of the melody, where, by a slight alteration of the notes, a trifling extension of the phrase, and a management of the *nuance* all his own, he has produced one of the most touching effects to be found anywhere.

The *scherzo* is an extraordinary composition: the very opening, though containing nothing terrible in itself, produces the same inexplicable emotion that is caused by the gaze of a magnetizer. A sombre, mysterious light pervades it. The play of the instruments has something sinister about it, and seems to spring from the state of mind which conceived the scene on the Blocksberg in "Faust." A few bars only are *forte: piano* and *pianissimo* predominate throughout. The middle of the movement (the trio) is founded on a rapid passage for the double basses, *fortissimo*, which shakes the orchestra to its foundation, and irresistibly recalls the gambols of an elephant. But the gamesome beast retires by degrees, and the noise of his antics is gradually lost. The theme of the *scherzo* reappears, *pizzicato*, the sound diminishing at the same time, till nothing is heard but the crisp chords of the violins and the droll effect of the upper A-flat in the bassoons rubbing against the G, the fundamental note of the dominant minor ninth. At length, the violins subside on to the chord of

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A-flat, which they hold *pianissimo*. The drums alone have the rhythm of the subject, which they reiterate with all possible lightness, while the rest of the orchestra maintains its stagnation. The drums sound C, C minor being the key of the movement; but the chord of A-flat, so long held by the strings, forces another tonality on the ear, and we are thus kept in doubt between the two. But the drums increase in force, still obstinately keeping up both note and rhythm; the violins have by degrees also fallen in the rhythm, and at length arrive at the chord of the seventh on the dominant (G), the drums still adhering to their C. At this point, the whole orchestra, including the three trombones, hitherto silent, bursts like a thunder-clap into C major, and into the triumphal march which forms the commencement of the *finale*. The effect of this contrivance is obvious enough to the ear, though it may be difficult to explain to the reader.

“With reference to this transition, it is sometimes said that Beethoven has, after all, only made use of the common expedient of following a soft passage in the minor by a burst in the major; that the theme of the *finale* is not original; and that the interest of the movement diminishes instead of increasing as it goes on. To which I answer that it is no reflection on the genius of a composer that the means he employs are already in use. Plenty of other composers have used the same expedients; but nothing they have done can be compared for a moment to this tremendous pæan of victory in which the soul of Beethoven, for the moment freed from its mortal drawbacks and sufferings, seems to mount to heaven in a chariot of fire. The first four bars of the subject may not be strikingly original; but the forms of the triumphal *fanfare* are but limited, and it is probably not possible to find new ones without forfeiting the simple, grandiose, pompous character which is native to that kind of phrase. But Beethoven evidently did not intend to continue the *fanfare* style after the first few bars; and, in the rest of the movement,—even as early as the conclusion of the first subject,—he quickly passes to the lofty and original style which never forsakes him. And, as to the interest not increasing as it goes on, the transition from the *scherzo* to the *finale* is probably the greatest effort of which music, in its present state of means, is capable, so that it would be simply impossible to have surpassed it.”

The C minor symphony was played in Boston for the first time at an “Academy” concert, on Nov. 27, 1841. Performances at Boston Symphony concerts: Dec. 17, 1881; Jan. 6, 1883; Jan. 12, 1884 (Mr. Henschel); Jan. 31, 1885; Jan. 1, 1887; Jan. 21, 1888 (Mr. Gericke).



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SATURDAY EVENING, NOVEMBER 16, AT 8.00.

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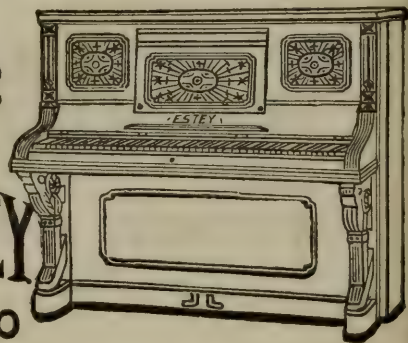
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SIXTH REHEARSAL and CONCERT.

Friday Afternoon, November 15, at 2.30.

Saturday Evening, November 16, at 8.00.

PROGRAMME.

Cherubini - - - - - Overture, "Anacreon"

Eckert - - - Concerto for Violoncello, in A minor, Op. 26
Allegro moderato.
Andante; Scherzo vivace; Andante.
Allegro non troppo (Rondo à la Cosaque).
(First time in Boston.)

Svendsen - - - - - Norwegian Rhapsody, No. 2, in A, Op. 19
(First time at these Concerts.)

Bruch - - - "Kol Nidrei," for Violoncello and Orchestra, Op. 47
(First time in Boston.)

Goetz - - - - - Symphony in F
Allegro moderato.
Intermezzo (Scherzo).
Adagio ma non troppo lento.
Allegro con fuoco.

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The Programme for the next Public Rehearsal and Concert will be found on page 187.

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Cherubini was the son of a Florentine musician. He began to study music when six years of age. At sixteen, he had composed an oratorio, three cantatas, and some lesser works. Born four years later than Mozart, Cherubini, who died in 1842, forms a link between the classic and romantic schools. All his works are notably pure in form, those of his church period being superb examples of constructive skill; while, in sentiment, they are scarcely less noble than those of Bach and Beethoven.

Cherubini's artistic career is divided into three periods. "The first, 1760-91, when he was writing motets and masses *à la* Palestrina and operas in the light Neapolitan vein, may be called the Italian period. The second operatic period opens with 'Lodoiska,' though the beginning of the change is apparent in 'Demophon' (1788) in the form of the concerted pieces, in the entrance of the chorus, and the expressive treatment of the orchestra. 'Médée' and 'Les Deux Journées' form the climax of the operatic period. The third period, that of his sacred compositions, dates, properly speaking, from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the mass in F (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A, and especially to the requiem in D minor. The requiem in C minor is at once his greatest and most famous work."

Though he composed many works for the stage, and was at the head of the Paris Conservatoire for an extended period, Cherubini made no lasting impression on French opera. Like Gluck in some respects, his music, when contrasted with the livelier muse of Boieldieu and Auber, who came after him, was thought too severe by the volatile French. He wrote the



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two-act opera "Anacréon, ou l'Amour Fugitif," in 1803; and it was produced at the Grand Opera, Paris, on October 4 of the same year. The work suffered from a poor libretto, and, while containing numbers of great beauty, failed to win the popular success throughout Europe which was accorded the earlier operas, "Médée" and "Les Deux Journées."

The overture has long been a favorite concert piece. It is related that, when first performed in London, it received a double encore. "J. W. H.," in the *Quarterly Musical Magazine*, writes: "In the overture to 'Anacreon' there are fewer passages in the fugue style, fewer laborious or abstruse modulations than may be found in Cherubini's admired predecessors; but, to compensate for the absence of these, there is a novelty of melody and elegance and brilliancy of effect prevailing throughout this piece which cannot fail to rivet the attention of all who possess the least taste in our art. The first horns by sustaining A and E, then moving to the chord of D, prepare the way for a very singular and effective passage, which is taken up alternately by the flute, violin, and violoncello, between each preparatory sounding of the horns, until the movement ends with the dominant seventh in full harmony by the whole band. Nothing (to look at the score) can possibly be more simple, and, certainly, nothing can be more effective. It is the harbinger of good things to the *allegro* movement that follows, commencing on one note only by the bass. At the end of two bars there arises a very simple passage, which may be called the subject of the overture, as it is heard throughout until nearly the close, alternating from one instrument to another in a very extraordinary manner. The long continuation of the *piano*, and the gradual accumulation of the *crescendo*, are strikingly displayed in the first fifty bars; and when the climax arrives,

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by the full burst of the orchestra, no doubt can possibly remain in the mind of the scientific hearer that our author is a man of superior abilities. I would point out a beautiful passage toward the end as a delightful contrast to the brilliant ones that precede and follow it. There is great similarity to Mozart's style in this part: it is tender, graceful, and in the true chiar-oscuro of harmony, a passage bearing strong indication of the elegant mind of its author."

Concerto for Violoncello in A minor, Op. 26.

Eckert.

Allegro moderato.

Andante; Scherzò vivace; Andante.

Allegro non troppo (Rondo à la Cosaque).

Eckert is an unfamiliar name to our readers, though the bearer of it paid Boston a visit in 1851, as a member of the concert party of which Mme. Sontag was principal. Carl Anton Florian Eckert was a native of Potsdam. Early in life his musical ability asserted itself; and, ere he had completed his thirteenth year, he was celebrated as a player, while two compositions, an opera and oratorio, attested his unusual precocity. In 1839, he studied with Mendelssohn at Leipzig; and the teacher highly esteemed his pupil, who, however, did not realize Mendelssohn's prophecies. Eckert seems to have been something of a wanderer; for, within a few years after his return from the United States, we find him conducting Italian opera at Paris, Vienna (the court opera), Stuttgart, and Berlin. He went to the Prussian capital in 1868, succeeding Dorn, who was pensioned to make a place for him. He died there in 1879. It was as a

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conductor that Eckert was most esteemed. His compositions, which were for the most part short-lived, include three operas, much church music, an oratorio, "Judith," a symphony, the violoncello concerto played to-day, and numerous smaller pieces. The concerto alone of the larger works holds a place in the concert repertory of to-day.

The orchestral score of the concerto not being available, it is only possible to sketch a few general features of the composition. It is rather free in form. The customary four movements are present, but, as regards the two middle ones, run together in a manner which tends to lessen their individuality. The work is written to be played without break up to the final *allegro*.

After a brusque orchestral introduction, the first theme of the *allegro moderato* in A minor, C, appears. The second subject, which follows after some slight development of the first, is made attractive by charming tonal changes. There is no stated repetition of either theme, the composer being content to give the solo instrument related matter which is of an agreeable character to the performer. Without break, and after a modulation into the key of B-flat, there follows a short *andante* of twenty-four bars. This leads into a *scherzo vivace* of a lively character. The theme of the *andante* comes back, but in a lower position. Again, the echo of the subject of the *scherzo* is heard in the accompaniment, while the solo instrument concludes the movement in slow *tempo*.

The dance melodies of the *rondo à la Cosaque* are deftly stated and interestingly developed in the solo instrument, while it would seem that the instruments of the orchestra were adding an accompaniment at once vivacious and in excellent keeping with the national spirit of the piece.

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The following particulars regarding the career of Johan Severin Svendsen may be found in an article contributed by Mr. Carl Sievers to Grove's "Dictionary of Music and Musicians":—

"Mr. Svendsen was born at Christiania, Sept. 30, 1840, his father being a military band-master. He very early showed a taste for composition, and, at the age of eleven, wrote a work for the violin. Four years later he joined the army, having then acquired some skill upon the flute, clarinet, and violin, and quickly rose to the position occupied by his father, which, however, was not the height of the young man's ambition. Setting his mind upon nobler things, Svendsen left the army, and entered the orchestra of the Christiania Theatre, subsequently going on a wandering tour through Sweden and North Germany. His situation at this period was not at all enviable; but, when in sad straits at Lübeck, he met with a friend in the Swedish-Norwegian Vice-Consul, who obtained from his king a small annual stipend. A physical infirmity presently compelled Svendsen to give up the violin, whereupon, turning his attention to composition, he entered the Conservatorium at Leipzig (1863), and received instruction from Hauptmann, David, Richter, and Reinecke. Under these circumstances, he wrote a quartet, quintet, and octet for strings. 'The following anecdote of this period,' remarks Mr. Sievers, 'is both characteristic and authentic. On hearing that his octet had been played with great success by the students, Reinecke asked to see it. He declined, however, to suggest any improvements in so splendid a work, but remarked, somewhat sarcastically, "The next thing will be a symphony, I suppose!" Barely a week after, Svendsen laid his symphony in D before his astonished instructor.'



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“Svendsen left Leipzig in 1867 with the honorary medal of the Conservatorium, and proceeded through Denmark, Scotland, and Norway, afterwards (1868) going to Paris, where he joined Musard’s orchestra and that of the Odéon. In the French capital he wrote his Violin Concerto in A, and other works, including the well-known overture ‘Sigurd Slembe.’ When the war of 1870 broke out, Svendsen made his way back to Leipzig, where he was offered the conductorship of the Euterpe concerts, to no purpose, as the society’s work stopped, owing to the great conflict which then occupied all thoughts. Svendsen did well in Germany, nevertheless, making many friends and great progress. In 1871 he went to America, returning at the end of the war, and again going to Leipzig and the Euterpe. Subsequently, he met Wagner, and spent some time at Bayreuth, his next move being to his native country and city, remaining in Christiania for five years as conductor of the Musical Association there. In 1874 he obtained an annuity from the Norwegian Parliament, and in 1877 once more proceeded abroad. The next year he visited London, and introduced a number of his best works, soon, however, returning to Christiania, and resuming his old post, which he still retains. ‘Svendsen’s music,’ adds Mr. Sievers, ‘is all of very high character, remarkable for strong individuality, conciseness, and the absence of anything national or Scandinavian, as well as for an elaborate finish strictly in harmony with the traditions of the great masters.’”

Notwithstanding the assertion of Mr. Sievers, the work played to-day, which is dedicated to Ole Bull, is distinctly national in character. The Rhapsody in A and its three companions — Op. 17, Op. 21, and Op. 22 —



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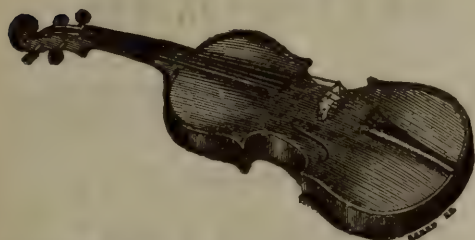
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belong to the early years of Svendsen's residence in Christiania, his "storm and stress" period, which was not prolific in new compositions.

"The present work, scored for full orchestra, is based upon three melodies which are presumably national airs of Norway. The simplicity of their treatment is in harmony with their own character. The whole of the first division, *allegro*, in A, 2-4, is taken up by a theme having the simplest possible accompaniment. A short transitional passage of contrasting character leads into an *andantino* in B major, C. Here a new melody is announced by the first violins, accompanied by the other strings without basses. Repeated first by the oboe, with a *tremolando* accompaniment for strings, it is turned over to the horns, violas, and 'cellos, which sustain it against the full orchestra used in a boldly polyphonic manner. Another transitional passage, based upon the polyphony just mentioned, leads to a third section, *allegro*, E major, 3-4. The new theme is, in this case, declared by a portion of the second violins, the remainder with the 'cellos sustaining a double pedal. A continuation of this presently appears on a dominant pedal, the 'cellos having a concurrent and independent theme. Several other themes of a like character are combined with the foregoing in subsequent development. The last section of the work, *tempo 1*, in A, 2-4, brings together the principal *allegro* subjects, and with some accessories forms a brilliant and animated *finale*."

Svendsen's orchestral pieces have been frequently played in Boston, though only the second (B-flat) symphony appears upon Boston Symphony programmes. The Rhapsody played to-day was brought out by the Orchestral Club during the season of 1884-85.

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The "Kol Nidrei," writes Mr. C. K. Salaman, "is sung in all so-called orthodox Jewish synagogues on the eve of Kipos, the Day of Atonement. It is a mournful, slow melody, or, rather, chant, customarily intoned by the minister without the aid of harmony, and its effect is highly pathetic and impressive."

Max Bruch's piece, founded upon the Jewish melody, is given in its original form, an *adagio* for violoncello with harp *obligato* and orchestral accompaniment. It is in two sections. The first, an *adagio* in D minor, opens with a short and solemn orchestral introduction, followed by a theme for solo instrument, which is considerably developed. A contrasted episode, beginning in C major, follows next. The first subject returns with the accompaniment somewhat altered. Excepting two measures which precede the first entrance of the solo violoncello, the strings are the only instruments employed throughout the *adagio*.

The second section, *un poco più animato* in D major, begins with a harp theme in the manner of a choral, the wind accompanying with the melody, the violins muted playing broken arpeggios. This the solo instrument takes up and carries on, though in a slightly varied form. The development and peroration include no new matter.



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Just after Cherubini had been appointed Director of the Paris Conservatoire, Berlioz entered that institution as a pupil. In his *Mémoires*, Berlioz records the following : —

“Scarcely come to the direction of the Conservatoire, Cherubini, in taking Perne’s place, who had just died, wished to mark his accession by an unknown rigor in the interior organization of the school, where puritanical strictness was not exactly the order of the day. In order to make the intercourse between the pupils of both sexes impossible outside the surveillance of the professors, he gave orders that the men should enter by the door in the Faubourg Poissonnière, and the women by that in the Rue Bergère, these different entrances being placed at the two opposite extremities of the building. In betaking myself one morning to the library, ignorant of the moral decree that had just been promulgated, I entered, according to my custom, by the door in the Rue Bergère, the feminine door, and was about arriving at the library, when a servant, stopping me in the middle of the court, wished to make me go out, to return to the same point where I now was, by entering at the masculine gate. I considered this so ridiculous that I sent the livery Argus about his business, and pursued my way. The rogue wished to pay his court to his new master by showing himself as strict as the latter was. He did not, therefore, consider himself beaten, but ran to tell the circumstance to the director. For a quarter of

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an hour I was absorbed in reading 'Alceste,' not thinking any more about this incident, when Cherubini, followed by my denouncer, entered the reading-room, his countenance more cadaverous, his hair more erect, his eyes more malicious, his step more abrupt than usual. He made the tour of the table on which several readers were leaning their elbows. After successively scrutinizing them all, the servant, stopping before me, cried out, 'Le voilà!' Cherubini was in such a rage that he remained for a moment without articulating a word. 'Ah, ah, ah, ah! c'est vous,' he said at length with his Italian accent, which made his fury the more comical: 'c'est vous qui entrez par la porte, qué-qué-qué zé ne veux pas qu'on passe!' 'Sir, I did not know of your prohibition: another time I will conform myself to it.' 'Une autre fois! une autre fois! Qué-qué-qué venez-vous faire ici?' 'You see, sir, for what: I came here to study Gluck's scores.' 'Et qu'est-ce qué, qu'est ce qué-qué-qué vous regardent les partitions de Gluck? et qui vous a permis de venir à-à-à la bibliothèque?' 'Sir' (I began to lose my *sang-froid*), 'Gluck's scores are the most beautiful I know of in dramatic music, and I have no need of anybody's leave to come and study here. The library of the Conservatoire is open to the public from ten o'clock till three. I have the right to make use of it.' 'Lé-lé-lé droit?' 'Yes, sir.' 'Zé vous défends d'y revenir, moi!' 'I shall return to it, nevertheless.' 'Co-comme — comment — comment vous appelez-vous?' cried he, trembling with rage; and I, in my turn, turning pale: 'Sir! perhaps

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my name will be known to you some of these days, but as for to-day . . . you shan't know it!' 'Arrête, a-a-arrête-le, Hottin' (the servant was so called), 'qué-qué-qué zé lé fasse zeter en prison!' The two of them thereupon proceeded, to the great consternation of the assistants, to pursue me round the table, upsetting stools and desks, without, however, being able to reach me; and I finished by taking to flight in my race, while shouting out these words, with a burst of laughter, to my persecutor: 'You shall neither have me nor my name, and I will soon return here to study again Gluck's scores.' There, that is how my first interview passed with Cherubini. I do not know whether he remembered it when I was afterwards presented to him in a more official manner. In any case, he was pleasant enough twelve years afterwards; and in spite of him I became custodian, and at last librarian, of that very library from which he had wished to chase me. . . . As to Hottin, he is now my *garçon d'orchestre*, and most devoted, and the most furious partisan for my music. He even pretended, during the last few years of Cherubini's life, that there was only myself fit to take the place of the illustrious master in the direction of the Conservatoire."

Symphony in F.

Goetz.

Allegro moderato.

Intermezzo (scherzo).

Adagio ma non troppo lento.

Allegro con fuoco.

Goetz's brief life closed before fame had quite turned it from vicissitude

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and distress to ease and honor. As was the case with Bizet, the world recognized Goetz's importance after he had ceased to live in it. Hermann Goetz left the University of Königsberg at the age of seventeen, to study music. He went to Berlin, where Von Bülow taught him pianoforte playing, and Ulrich composition. Shortly after he was twenty-one, he removed to Zürich, where we find him giving lessons and eking out an existence by accepting any musical work that was offered him. Meanwhile, he composed diligently, but, until the opera of "The Taming of the Shrew" was produced, without honor or profit. The opera was produced at Mannheim on Oct. 11, 1874, and made its composer famous. The symphony in F followed next, and a second opera, "Francesca di Rimini," was begun; but two acts only were completed, when the composer, long in ill health, died of overwork. This was in 1876, when Goetz was thirty-six years old. Besides the works mentioned, Goetz composed three cantatas,— "By the Waters of Babylon" being best known of them,— considerable chamber-music, and works of slighter scope.

In 1867, the March number of the Leipzig *Signale* published the following: "A new symphony in E minor, by Hermann Goetz, was performed for the first time in the subscription-concert of March 3, at Basle, and was warmly received." Nothing has been heard of the E minor symphony in twenty years. It was probably an earlier work than the one in F, which was first performed at Zürich in December, 1869.

When the F major symphony was played at the Crystal Palace Concerts in London, in 1884, Sir George Grove wrote an analysis, from which the following is compiled. The work bears a motto from Schiller:—

In the heart's still, sacred chambers
Is the refuge from the stress of strife.

But no attempt is made to appropriate the motto to any particular portion of the music, or to indicate anything like a "programme." The orchestra is the ordinary one; and the only unusual feature about the symphony is that the *scherzo*, in this case called an *intermezzo*, comes before the slow movement instead of after it. In this conservative tendency, Goetz resembles Brahms, though in the character of his genius and the form of his thoughts differing widely from him.

The first movement is an *allegro moderato*, which, though without any

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formal introduction, has, nevertheless, a preface of four bars, in which the horns allow us to make no mistake as to the key, and which leads into the principal theme. This may be described as double. The subject itself is, no doubt, in the bass; but the accompaniment, which begins in the second violins and is completed by the clarinets, is a melody in itself, and often recurs prominently in the course of the *allegro*. No delay takes place in the arrival of the second subject, which is given to the flutes and oboes, and is in the unusual key of A. It is pleasantly mixed up with bits of the former theme. No other materials of importance are employed in the first section of the movement. The *coda*, which prepares us for the repeat, is very prettily formed out of the opening phrase of the same theme,—here in A minor. The repeat over, we proceed to the working out; and this is accomplished in strictly constitutional style on the themes of the first section, with phrases arising out of them or grafted on to them. A melodious passage appears for a moment, and only for a moment, in the first violins, as a counter-subject to the principal one here given to the flute. Another of greater length is given by the flutes; and the whole is carried on over a pedal F-sharp, given by repeated staccato notes in the basses. The F-sharp is maintained to the end of the working-out; and the transition from it to F-natural, with a slight *ritardando* and sudden change from a double *forte* to a *pianissimo*, in which the principal theme returns, is very good and effective. The recapitulation theme, though not lavishly strict, is not materially altered; and the *coda*, which is brilliant, and embraces a fine *crescendo*, does not contain any new theme.

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The second portion of the symphony, though entitled "Intermezzo," is virtually a *scherzo*, and a very beautiful and effective one, of which any composer might be proud. It opens in C major with a solo for the horn, carried on and completed by a passage of different character in the flutes and clarinets, with *pizzicato* notes in the strings. The two passages turn out to be capable of accompanying each other, and their repetition forms the first section of the *scherzo*. A *cadenza* in the flute leads into the second section,—a lively and rhythmical theme in C minor, to which on repetition is added a melody in the second violins, 'cellos, and bassoons. The elaboration of these charming themes, with many happy devices and great variety, forms the second section of the movement. For the trio, which is virtually a trio, though not so denominated, we return to the major and to a quiet bit of plain harmony in the strings, with holding notes from horns and other wind instruments, acting as a delightful contrast to that which precedes it. Its one drawback is that it is too soon over. On the return of the earlier subject, a new melody is added in the violins. The movement ends with delicacy and beauty.

The *adagio* is well worthy to be companion to the *scherzo*, though, being more involved in its treatment, it is perhaps not so readily appreciable throughout. It is in the key of F minor, and begins somewhat after the same fashion as the first movement,—with a combination of two themes, the leading one in the 'cellos, and the other in the violas (supported by

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the bassoons), both marked to be played with expression. In the course of the development of these, a new phase is added by the clarinets and oboes successively. For the second section of the *adagio*, the key changes to C major; and a beautiful smooth theme appears in the horns, with semi-quaver accompaniments in the strings. This theme is given successively by the horns, clarinets, flutes, each time with a little *codetta* of great beauty. We then return to the original key and to a variation on the original theme, begun by the first violins, taken up by the 'cellos, and then by the flutes, oboes, etc. This is followed by a second variation of a more agitated character, with very full accompaniment in the strings and a grand passionate climax. The theme is next treated dramatically, with phrases of recitative in the 'cellos and clarinets, and *tremolo* accompaniment, leading into a long exhibition of it by all the instruments in turn, and another long-drawn passionate peroration,—violins in octaves, etc.,—the many beauties of which need no illustration for the eye. A wonderful climax of musical expression is reached at the closing section of this movement: "storm and stress" (principal subject, F minor, *ff*) subsides by degrees into an almost heavenly calm.

After so much passion and tenderness, it is natural to expect a finale in a different vein, and we are not disappointed. Here again the movement opens with a preface, this time of four bars' length, and the principal theme is given in the full orchestra. It is separated from the second theme by a repetition of the arpeggios of the preface, the second theme itself being delightfully melodious, as passages built out of the scale have a way of being. A second section of the new theme is marked *risoluto*, a character which is well supported by the dotted crotchets of the basses. This subject is developed for some time until we arrive at a partial repeat of the first section,—namely, the principal theme exactly as we first heard it. This leads into F minor on a grand *fortissimo*, and that into a considerable further development of the second theme, then the first two themes are brought back in F major and in a somewhat compressed form, and the work ends with a brilliant and vigorous *coda*.

The first performance in Boston of the symphony was on Jan. 15, 1880, at a concert by the Harvard Musical Association. It has been played once at Boston Symphony Concerts,—March 19, 1887 (Mr. Gericke).



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WITH HISTORICAL AND ANALYTICAL NOTES PREPARED BY

G. H. WILSON.

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SEVENTH REHEARSAL and CONCERT.

Friday Afternoon, November 22, at 2.30.

Saturday Evening, November 23, at 8.00.

PROGRAMME.

Schumann - - - - - Overture, "Genoveva"

Raff - - - - - Song, "The Dream King and his Love"

A. Foote - Suite for String Orchestra, in D major, No. 2, Op. 21

Prelude.

Minuetto.

Air.

Gavotte.

Songs with Piano.

Brahms - - - - - { "Remembrance"
"The Little Dustman"

Beethoven - - - - - - Symphony No. 8

Allegro vivace con brio.

Allegretto scherzando.

Tempo di minuetto.

Allegro vivace.

Soloist. Miss GERTRUDE EDMANDS.

The Programme for the next Public Rehearsal and Concert will be found on page 219.

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Schumann was seven years finding a book for the only opera he ever wrote. In that time, he examined no less than twenty-two subjects, including the "Nibelungen Lied," "Abelard and Héloïse," and Byron's "Corsair." In 1847, he came across Hebbel's version of the story of Geneviève. Tieck's poem on the same subject also presenting itself, he requested Robert Reinick to prepare from them both a libretto. Schumann, being dissatisfied with Reinick's book, made so many changes that Reinick renounced all claim to what finally appeared. The opera was completed during the year 1848. On its first production, at Leipzig, in 1850, it failed; and, though it has since been performed, from time to time, at various theatres in Germany, it has never held a firm place in the repertory of lyric theatres. It is admitted that reasons for its want of success are to be found partly in the defects of the libretto. With regard to this, Dr. Spitta says: "He himself [*i.e.*, the composer] arranged his own libretto. His chief model was Hebbel's 'Genoveva,'—a tragedy which had affected him in a wonderful way,—though he also made use of Tieck's 'Genoveva.' Besides these, he took Weber's 'Euryanthe' as a pattern. The mixture of three poems, so widely differing from one another, resulted in a confusion of motives and an uncertainty of delineation, which add to the uninteresting impression produced by the libretto."

The essentially lyric character of Schumann's score affords another reason for the *succès d'estime* which "Genoveva" won. Nearly the entire music to "Genoveva" was given in concert by the Bach Choir of London, in May, 1887,—a unique proceeding, which gave great pleasure to the



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cultivated *clientèle* of that society, but which has not been adopted elsewhere.

The story of Geneviève, as related in the "Origines du Palatinat," by Freher, has been a favorite with novelists, dramatists, and the makers of pantomime, opera, and opéra bouffe (notably Offenbach). We will ask the accomplished annotator of Mr. Henschel's London Symphony Concerts to tell something about the overture, mentioning, however, that it was first performed in Boston by the orchestra of the Harvard Musical Association on March 1, 1866. Its last performance here was at a Boston Symphony Concert, Nov. 19, 1887:—

"Genoveva's knightly husband goes to the wars; and, in his absence a pretended friend urges her to forget her duty to him. Failing, he, in revenge, accuses her to her husband, and, by his orders, she is driven from the castle into the forest. There a child is born, and sustained by a doe. One day, when hunting, the returned knight meets with the child and the woman, an explanation follows, and all ends happily.

"The themes of the overture are not taken from the body of the work, but it is far from difficult to connect them with the story. Indeed, the relationship is so obvious that it cannot well be passed over. Schumann here follows a very excellent and useful form by beginning with a slow introduction (C minor) that, so to say, depicts the situation, from which the 'argument' of the following *allegro* starts. Genoveva is an outcast, and her inconsolable distress inspires the theme. In the opening bars, we see how the very first chord,—the dominant minor ninth,—by its acute unrest, strikes, as it were, the key-note of feeling. The thematic expression of the introduction is unvaryingly that of Genoveva's grief, and to the

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same end work the harmonic treatment and the orchestral coloring. These together make a consistent and impressive picture.

“With the *allegro* (C minor and major), we enter upon the action of the story. The broken and agitated principal theme obviously refers to Genoveva’s condition. It is briefly worked out, and presently gives way to a dialogue wherein the clarinets seem to speak of hope. The feeling of distress soon becomes more acute, and a sequence of syncopated dissonant chords reaches a climax on the dominant minor ninth of the relative major key,—a chord analogous to that with which the overture opens. Here contrast and relief should enter. They appear accordingly, with a Mendelssohnian passage for the horns. The knight hunts in the forest; with him comes hope. At this point, the first stage of development ends; and a bright *codetta*, wherein figures a part of what may be called the hope theme, suggests the future course of the story.

“In entering upon the next stage, the composer, making a sudden transition to G minor, brings into close connection the hunting and the Genoveva themes. The knight has met with the lady, and a dialogue may be imagined. But the hunting theme soon disappears, the whole orchestra, continuously engaged upon its companion, becoming at each phrase more strenuous, more urgent, till, for a moment, all is suspense; but, at this point, poetic development yields to musical form, and the usual repetition of subjects in their first order takes place. That effected, a brilliant *coda* suggests the reconciliation of the long-sundered pair. It is mainly constructed upon the hope theme; but, at the close, Schumann introduces that of the heroine, in the major key now, and as different from its former self as was Genoveva, the happy wife, from Genoveva, the despised outcast.”

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She sleeps in her chamber, the maiden fair,
On snowy white pillow reposing.
In steals, cool and fragrant, the summer night air,
New vigor and freshness arousing.

The window with roses in bloom is twined ;
From the lindens, sweet perfume is streaming ;
Scarce through the leaves can the moonbeams find
A way for their golden gleaming.

Now swift the perfume waxes strong,
And glow-worms pulsate and glisten ;
The leaves are rustling, low voices throng,
And fill the air,— ah ! listen.

"Sweet love, sweet love, now cradle thy head
On calmest waves of slumber,
Dream-king, thy love, draws near thy bed,
Dream-king bears thee joys without number."

Now on her pillow the elf looks down,
His long dusky locks he shakes lightly,
Till every jewel in his crown
Shines out in the darkness brightly.

Then lowly he bends, strokes the lovely one's hand ;
And her lips softly kisses the fairy,
And draws, with golden, magic wand,
Full many a circle, airy.

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Then, as they widen in the air,
The chamber within the dream-ring
Becomes a palace, stately and fair,
The bridal-room of the Dream-king.

Of purple silk are the pillows soft
On the sumptuous couch of the lovers ;
A lamp's mild light burns dimly aloft ;
Near the bed, an elfin page hovers.

In yonder silvery hoop there swings
A birdling, bright-plumed and slender ;
He rocks himself softly to sleep, and sings
A bride-song meltingly tender.

So rests Dream-king and his lovely one,
With kisses and fondest caresses,
Till brightly the couch by the morning sun
Is decked with shining roses.

Now gently the elf his departure takes,
Swiftly the magic dispelling ;
And then the maiden, the lovely one, wakes,
Her bosom with joyous love swelling.

And, as she uplifts her eyes so clear,
'Neath long dark lashes beaming,
Then sighs she, she presses her heart,
'Twas of joy and love — only dreaming.

(Translated for this programme by Mrs. S. B. Wood.)



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Air.
Gavotte.

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"As is usually the case with modern suites, the old custom of adhering to one key for all the movements has not been followed, so that they stand in these contrasted keys: *prelude* (*allegro comodo*), in D major, 4-4 time; *minuetto*, in B-flat major, 3-4 time; *air* (*adagio*), in G major, 3-4 time; and *gavotte*, in D major again, 2-2 time. A certain unity is, however, gained by transforming the theme of the *prelude* into a new theme for the *gavotte*. The *prelude* is naturally of simple structure, without even a second theme; but, so far as development and change of keys go, it follows strictly the usual sonata form,—that is, beginning in D major, the first section ends in the dominant (A major), and is then repeated. After this, the usual working-out section follows, and fragments of the theme are employed in various keys and with different instruments, bringing us back, after a pedal on the dominant (A), to the theme again in D major *fortissimo*, the first violins taking it in octaves, and finally working upwards with a *stringendo* and *crescendo* to the very top of their range (high D) as the climax. They then quite suddenly go down hill again with a *diminuendo*, and rise again *pianissimo* to the high D, and end.

"The *minuet* calls for no special description, except that the trio is made up of first a solo for 'cello (with accompaniment of muted strings) and, after a short violin solo, of a little duet between the two, after which the main part is naturally repeated.

"The third movement is practically an *air* for first violins solo, with accompaniment, although in the middle of it the voices move in freer and more interesting part-writing.

"The *gavotte*, as said above, is based on the theme of the *prelude*, slightly changed. In the trio (*musette*), the old bagpipe effect, which is really an essential part of the dance, is obtained by accented fifths in the lower instruments; while the second violins keep up an animated accompaniment in eighth notes, also largely in empty fifths, on open strings.'

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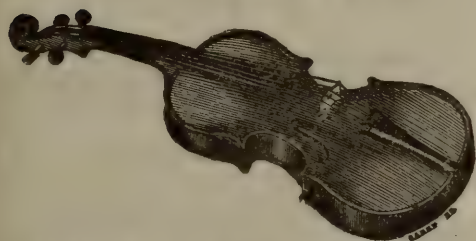
Ye haunts beloved of hallowed pleasures,
 Her lovely image ye have borne.
 What marvels have ye, and what treasures, revealed
 Unto my heart forlorn !

Ye sylvan woods, ye blooming flowers,
 Thou hill with garden vintage crowned,
 With her I wandered through your bowers,
 Her witching smile made heaven around.

Ye words my peerless one has spoken,
 'Bove all one murmured blissful word,
 Your magic charm shall ne'er be broken :
 The best within me ye have stirred.

O wondrous hours, with rapture thronging,
 My beacon lights ye shine before,
 Remembrance fond, recalled with longing,
 Locked in my heart forevermore.

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The flowers have long been sleeping
Beneath the pale moonshine,
Their tiny heads are nodding
Upon their stalks so fine ;
The rose-tree bends her dreaming head,
And shakes her petals red.
Slumber, slumber, my own sweet baby dear.

By day, the birds sang sweetly ;
But now 'tis time to rest,
And so they, too, are sleeping,
Each in its little nest.
The cricket in the field I hear,
No other sound is near.
Slumber, slumber, my own sweet baby dear.

Away, you little dustman !
See, here my baby lies,
Upon its pillow sleeping,
Quite closed its little eyes.
The morn will come again to greet thine eyes,
My baby sweet.
Slumber, slumber, my own sweet baby dear.



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ENTR'ACTE.

WAGNER ON HURRY IN MUSIC.*

A tendency to hurry is so characteristic a mark of our entire musical life, latterly, that I propose to enter into some details with regard to it.

Robert Schumann once complained to me at Dresden that he could not enjoy the ninth symphony at the Leipzig Gewandhaus concerts because of the quick *tempi* Mendelssohn chose to take, particularly in the first movement. I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). I noticed that he chose a detail here and there,—almost at random,—and worked at it with a certain obstinacy until it stood forth clearly. This was so manifestly to the advantage of the detail that I could not but wonder why he did not take similar pains with other *nuances*. For the rest, this incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a *tempo* too slow; and that, on the contrary, he always recommended quick *tempi* as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was "to get over the ground quickly." This could hardly have been a casual view, accidentally mentioned in conversation. The master's pupils must have received further and more detailed instruction; for, subsequently, I have on various occasions noticed the consequences of that maxim, "Take quick *tempi*," and have, I think, discovered the reasons which may have led to its adoption.

I remembered it well, when I came to lead the orchestra of the Philharmonic Society in London, 1855. Mendelssohn had conducted the con-

* From "On Conducting." By Richard Wagner. Translated by E. Dannreuther.

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certs during several seasons, and the tradition of his readings was carefully preserved. It appears likely that the habit and peculiarities of the Philharmonic Society suggested to Mendelssohn his favorite style of performance (*Vortragsweise*). Certainly, it was admirably adapted to meet their want. An unusual amount of instrumental music is consumed at these concerts; but, as a rule, each piece is rehearsed once only. Then, in many instances, I could not avoid letting the orchestra follow its tradition; and so I became acquainted with a style of performance which called up a lively recollection of Mendelssohn's remark.

The music gushed forth like water from a fountain: there was no arresting it, and every *allegro* ended as an undeniable *presto*. It was troublesome and difficult to interfere; for, when correct *tempi* and proper modifications of these were taken, the defects of style, which the flood had carried along or concealed, became painfully apparent. The orchestra generally played *mezzoforte*: no real *forte*, no real *piano*, were attained. Of course, in important cases I took care to enforce the reading I thought the true one, and to insist upon the right *tempo*. The excellent musicians did not object to this; on the contrary, they showed themselves sincerely glad of it. The public also approved; but the critics were annoyed, and continued so to browbeat the directors of the society that the latter actually requested me to permit the second movement of Mozart's symphony in E-flat to be played in the colorless way they had been accustomed to, and which, they said, even Mendelssohn himself had sanctioned.

The fatal maxims came to the front quite clearly when I was about to rehearse a symphony by a very amiable elderly contrapuntist, Mr. Potter,* if I mistake not. The composer approached me in a pleasant way, and asked me to take the *andante* rather quickly, as he feared it might prove tedious. I assured him that his *andante*, no matter how short its duration might be, would inevitably prove tedious if it were played in a rapid and

* Cipriani Potter, 1792-1871, pianist and composer, author of "Recollections of Beethoven."

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inexpressive manner: whereas, if the orchestra could be got to play the very pretty and ingenious theme, as I felt confident he meant it, and as I now sang it to him, it would certainly please. Mr. Potter was touched. He agreed, and excused himself, saying that latterly he had not been in the habit of reckoning upon this sort of orchestral playing. In the evening, after the *andante*, he joyfully pressed my hand. I have often been astonished at the singularly slight sense for *tempo* and execution evinced by leading musicians. I found it impossible, for instance, to communicate to Mendelssohn what I felt to be a perverse piece of negligence with regard to the *tempo* of the third movement in Beethoven's symphony in F major, No. 8. This is one of the instances I have chosen out of many to throw light upon certain dubious aspects of music amongst us. . . .

Now, Beethoven, as is not uncommon with him, meant to write a true Minuet in his F major symphony. He places it between the two main *allegro* movements, as a sort of complementary antithesis to an *allegro scherzando* which precedes it; and, to remove any doubt as to his intention regarding the *tempo*, he designates it *not* as a *minuetto*, but as *tempo di minuetto*. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The *allegretto scherzando* was taken to represent the usual *andante*, the *tempo di minuetto* the familiar *scherzo*; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major symphony, had chosen "to take things rather easily." Accordingly, after the *allegretto scherzando*, the time of which is invariably "dragged" somewhat, the *tempo di minuetto* is universally served up as a refreshing "Ländler," which passes the ear without leaving any distinct impression.

Now, the late Capellmeister Reissiger, of Dresden, once conducted this symphony there; and I happened to be present at the performance,

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together with Mendelssohn. We talked about the dilemma just described, and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the *tempo* slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler *tempo*; but, before I could give way to my annoyance, Mendelssohn smiled, and pleasantly nodded his head, as if to say: "Now it's all right! Bravo!" So my terror changed to astonishment. Reissiger, for reasons which I shall discuss presently, may not have been so very much to blame for persisting in the old *tempo*; but Mendelssohn's indifference with regard to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void.

Symphony No. 8, in F.

Beethoven.

Allegro vivace e con brio.

Allegretto scherzando.

Tempo di minuetto.

Allegro vivace.

The literature of the eighth or "little" symphony which followed the seventh after about five months is copious and interesting. The work was written in the summer of 1812, while Beethoven was seeking health* in a quiet Austrian town during what was one of the dreariest periods of his career. But the symphony shows the profoundest disregard of any such state, being the liveliest, cheeriest, and jolliest of any of the nine. Berlioz said of the lovely theme of the *allegretto scherzando* that "it had fallen entire from heaven into the mind of the composer, and he wrote it at a single sitting." The origin of this tune was far more human than the rhetorical Frenchman conceived, for it was originally the subject of a catch which Beethoven wrote to the following words: "Ta, ta, ta, lieber Mälzel, lebe wohl, sehe wohl," on the occasion of a supper given to Mälzel, the inventor of the metronome. Beethoven's sketch-books show that he bothered quite as much as usual with the several themes of the eighth symphony.

It is hoped that the following, compiled largely from the writings of Joseph Bennett, will permit the reader to properly estimate the relative position the eighth symphony holds towards the other eight, while affording a glimpse of the composer's individuality manifested therein: Some critics hold that the first movement *allegro vivace e con brio*, F major, 3-4, is the

* Though sick and deaf, Beethoven had an episode of the heart during his sojourn at Linz. *En route* from Vienna, he met Amalie Sebald. Considerable love-making evidently went on between them. A lock of his hair is still shown, which she had inscribed as having been cut off by herself at that time, and seven letters to his "Liebe gute Amalie," preserved among his correspondence, show that Beethoven, at the age of forty-two, had not forgotten the language of love. "Tyrann Ich?" "Ihr Tyrann!" says he in one of them. "Was träumen Sie dass Sie mir nichts sein können? Scheint mir der Mond heute Abend heiterer als den Tag durch die Sonne, so sehen Sie den kleinsten kleinsten aller Menschen bei sich." Touching phrases, truly, from the mouth of the stern, deaf master! He admitted, however, later, that the love was more on his side than hers. Amalie settled down into domestic life as the wife of a judge at Berlin.

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least successful part of the symphony ; but even they must grant that it opens with infinite fire and life, the full orchestra attacking the theme in a style which might have suggested to Mendelssohn the leading bars of his 'Italian' symphony. The continuation of this could hardly have cost Beethoven much labor ; but the second subject (in D modulating to C) may have taken shape slowly in his note-book. It is entirely characteristic, especially so in the closing bars. A feature of its repetition by the wind is an *arpeggio* prolongation of the diminished seventh chord through six bars, and the occurrence therein of a passage, the last three notes of which immediately serve as material connecting the second theme with an episode in the dominant key. The *codetta* of this very succinct first part immediately follows, and has two noticeable features ; first, a *ff* dominant chord, sustained through four bars by the full orchestra ; second, the occurrence of an entirely new figure (in octaves). All the foregoing is repeated. There are none but very broad and easily recognized features in the "working out." Note, for example, that the leading passage is made up of the figure last named, as a bass, above which the higher strings have sustained chords, and above them still the wood-wind has the first six notes of the leading theme, passing them from instrument to instrument, after which comes the four-bar *ff* chord noticed in the *codetta*. The composer seems to have a liking for this combination, and gives it three times in different keys, before passing on to further imitative treatment of the five notes, working up to a splendid climax and the recapitulation of his subject-matter. Variations upon the original statement will readily be observed as the repetition proceeds. Without citing these, let us pass on to the point corresponding to that in the first part, where the octave "figure" made its appearance. Beethoven now employs this in a very interesting lead to the *coda*, finding his thematic material not in the first six notes of the first phrase, principal subject, but in the last five. The *coda* is most characteristic at its end, the unison strings there gliding in with the now familiar six notes upon the full tonic chords (*pp*) of the wind.

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The praises of the French composer of the second movement are not a bit too strong.* The leading theme of the *allegretto* is given to the first violins, with answering phrases for the basses, the wind accompanying with repeated semiquavers. After his customary manner, the composer takes a figure from the theme and uses it in development till it suggests a tributary melody. Another subject presently appears, and completes the thematic resources of the movement. The original grace and beauty with which these materials are worked out have scarcely a parallel, especially as the qualities of grace and beauty are associated with quiet humor—a survival, perhaps, from the supper-table—expressed in the quaint interjections and imitations of wind and string, varied now and then by a brief *fortissimo*, as though by a roar of laughter. The *coda* is every bit as remarkable as any other part of the movement. With a waywardness beyond explanation, Beethoven stops his music in full career, and winds up with a commonplace Italian cadence. It is as though a street band had played a Rossinian melody under his window, and made the enraged musician, after scribbling a Rossinian peroration, fling down his pen in disgust.

Beethoven's return, in his penultimate symphony, to the *minuet* of Haydn and Mozart, after having written the *scherzi* of the symphonies in C minor and A major, has much exercised the minds of critics. Berlioz, for example, seems to be greatly disappointed, and says, "Truth to tell, this movement is somewhat ordinary: the antiquity of the form seems to have stifled the thought." But is there any sufficient reason for treating the master's action as a mystery to be explained? We think not. The *minuet* is one thing, the *scherzo* quite another; and it does not follow that the latter, though more developed and more important, should destroy its predecessor. Aaron's rod, which became a serpent last of all, swallowed up those of the Egyptian magi; but we cannot afford such destructiveness in music, and it may be that Beethoven desired to prove here that he had no intention to supersede the *minuet* when inventing the *scherzo*.

* See Entr'acte, page 207.

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If Beethoven, in the *minuet*, sinks below himself, as some declare, in the *finale, allegro vivace*, F major, he certainly rises to his proper level. Berlioz is pleased here. "The *finale*," he asserts, "sparkles with animation : its ideas are brilliant, new, and luxuriantly developed." A German writer has said of the entire work : "The effect of the symphony is entirely gay and untroubled. It awakens and sustains in the auditor a most refreshing feeling : no false notes come to disturb his quietude." This is true, on the whole ; but there are points in the *finale* not without their mystery and their wonder. We soon meet with one of them, and that in the very midst of the statement of a first subject quite Haydnesque in its homely, bucolic simplicity. No sooner is the theme completed, and before its repetition as a *tutti*, than a roaring C-sharp is heard, given *ff* by all the instruments, brass excepted. This is no mere casual whim, as will presently appear. Meanwhile, brisk development takes place, passing into C major, and then to A-flat major by means of an interrupted cadence. This is the key of the second subject, stated by the violins upon a tonic pedal, briefly developed, and followed by a return of the first theme according to *rondo* form. Now the leading melody is subjected to further and more important treatment, with extensive use of contrary motion. This "working out" makes no use of the second motive, which, being sedate, can hardly enter into the rollicking humor of its companion. The lead up to the point where recapitulation begins again introduces the roaring C-sharp, and is a passage of which no one save Beethoven would have dreamed. Repetition goes bravely on through the first and second subjects and their appendages till we reach the point where enters a new passage, which gives to the movement an element of dignity and even impressiveness, and leads to a splendid climax, from the height of which Beethoven proceeds to repeat a portion of his "working out," by way of introduction to the *coda*. The actual lead into the *coda* is the most remarkable part of the symphony. Berlioz has some interesting observations upon this passage. He says : "The third appearance of this strange entry (the C-sharp) is of a quite different aspect. The orchestra, after having modulated into C, as before, strikes a real D-flat, followed by a fragment of the theme in D-flat, then a real C-sharp, to which succeeds another snatch of the theme in C-sharp minor ; lastly resumes this same C-sharp, and, repeating it three times with redoubled force, the entire theme enters into F-sharp minor. The note which had first figured as a minor sixth becomes successively a flat major tonic, sharp minor tonic, and finally dominant. It is very curious." Of the *coda*, it suffices to say that the work is by it brought to a strenuous and bustling close.

Beethoven's eighth symphony was played first in Boston on Dec. 14, 1844, at an "Academy" concert. Six performances have been given by the Boston Symphony Orchestra,—the last, Feb. 23, 1889.



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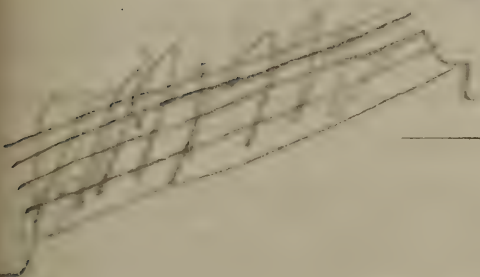


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EIGHTH REHEARSAL and CONCERT.

Friday Afternoon, November 29, at 2.30.

Saturday Evening, November 30, at 8.00.



PROGRAMME.

Weber	-	-	-	-	-	-	Overture, "Der Freischütz"
Brahms	-	-	-	-	-	-	Symphony No. 3, in F
							Allegro con brio.
							Andante. •
							Poco allegretto.
							Allegro.
Liszt	-	-	-	-	-	-	Symphonic Poem, "Les Préludes"
Wagner	-	-	-	-	-	-	Overture, "Tannhäuser"

The Programme for the next Public Rehearsal and Concert will be found on page 251.

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Symphony No. 3, in F, Op. 90.

Brahms.

Allegro con brio.

Andante.

Poco allegretto.

Allegro.

Brahms's third symphony was completed during the summer of 1883, and was performed for the first time on the 2d of December of the same year at Vienna, under the direction of Dr. Hans Richter. Schumann wrote thus about his new pupil, Johannes Brahms: "And he is come, a youth, at whose cradle the Graces and Heroes keep watch. He bears the name

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of Johannes Brahms, came from Hamburg, where he worked in retirement, but was trained by an excellent and enthusiastic teacher (Marxsen) in the most difficult doctrine of the art, and was introduced to me by an honored and well-known master. Also, in his outward appearance, he bore all the marks which announce to us, This is one with a mission. Sitting at the piano, he began to unveil wonderful regions. We were drawn into more and more magic circles. To this was added his playing, full of genius, which made of the piano an orchestra of lamenting and jubilant voices. There were sonatas, or rather veiled symphonies ; songs whose poetry might be understood without words, although a deep vocal melody ran through them all ; some piano pieces, partly of a demoniac nature and of the most graceful form ; and sonatas for violin and piano, string quartets, — every one so different from every other that each seemed to flow from a different spring. And then it seemed as if, rushing along as a river, he united all in a waterfall, which bore over the down-shooting waves the peaceful rainbow, and on the banks was played around by butterflies and accompanied by the voices of nightingales.”

For the first London performance of the F major symphony Mr. C. A. Barry wrote an analysis, from which the following has been compiled : —

The first movement, *allegro con brio*, which is laid out for the usual complement of a large orchestra, including trombones, but with the addition of a contra-fagotto, though rich in subject-matter, is a model of conciseness.

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Its first principal subject, of a turbulent character, is followed by a transitional passage of a quieter, but no less polyphonic nature, and having all the dignity of a second subject. The completion of this idea, after a repetition of it in D-flat, soon leads to the second subject proper, which, if the first subject is to be regarded as "heroic," may certainly be put down as thoroughly "idyllic." With a change of rhythm to 9-4, it starts in the key of A major, upon a "double pedal point" (tonic and dominant) both above and below, with a lovely pastoral theme. On repetition, and after a full close in A, it is supplemented by a melodic figure immediately growing out of it, and soon, with a return to the original rhythm (6-4), by an important pendant. The dual character of this, arising from the ascending violoncello passage against descending arpeggios for the wind instruments, is fully maintained to the end of the section, which, after some brilliant ascending scale passages, is brought to a close in A minor, with a passage "in contrary motion." The first section of the movement is then repeated in its entirety. After repetition, the first section merges into the "working out," with a further treatment of the passage "in contrary motion" with which the first section concluded. Next follows a modification of the second subject, which now appears in 6-4 time instead of, as before, in 9-4. Its pendant is similarly treated; and, with a sudden modulation to the key of E-flat, an episodic subject, apparently suggested by the opening bars of the movement, and in which both horn and contra-fagotto are conspicuous,

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is introduced. A brief unison treatment of a fragment of the first subject, *poco sostenuto*, now brings us round to the *tempo primo* and the recapitulation, which is carried out in due order and without circumlocution, the second subject, which previously stood in A major, being now transposed to D major, but modulating to F major, in which key the movement is brought to a close with a short *coda*, evolved from and in strict keeping with what has gone before.

The slow movement, *andante*, is based, for the most part, upon a hymn-like theme, the general character of which will be easily discerned. Its completion is followed by a variation upon it. This is succeeded by a second subject, given out by bassoons and clarinets, and supplemented by a passage from the strings, and repeated by the wood-wind.

A short but remarkable pendant to this then leads to a further variation of the principal theme, and to further evolution from it, points specially to be noticed being the entry of the trombones, hitherto silent, and the *coda*, which brings the movement to a quiet and peaceful close.

The third movement (*poco allegretto*), which takes the usual place of a *scherzo*, is scored for a small orchestra, including only two horns, in addition to the usual complement of strings and wood-wind. The principal theme is at first given out by the violoncellos, and immediately repeated, an octave higher, by the first violins. On coming to a full close in C major, it is followed by a passage of transition, consisting for the most part of a



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series of sequences, leading to its third presentation, when the melody is now sustained in three octaves, by flute, oboe, and horn. This time it is brought to a close in C minor, and is immediately succeeded by the "trio" of the piece, as it may be technically regarded, though it is not so entitled. With a change of signature to four flats, it starts in the key of A-flat, but never comes to a full close in that key. The principal subject is sustained in full harmony by the wood-wind instruments, and from time to time broken in upon by the strings. The repetition of this, in a slightly modified form, is responded to by a solo passage for the strings. Both themes are then repeated, but so abbreviated that their reappearance amounts to no more than the reminiscences of a faded dream. We are now brought round to a recapitulation of the first section, and three further presentations of the principal theme, but each time in different dress—first, by a horn solo; secondly, by an oboe; and, thirdly, by the violins and violoncellos in three octaves, soon after which the movement dies away into silence with a short *coda*.

The *finale* (*allegro*) opens with a passage given out *sotto voce* in three octaves by the strings and bassoons. A modification of this is succeeded by a chorale-like theme, which gives way to a *quasi* unison phrase which forms the germ of a strepitous passage of transition to the second subject proper. This engaging theme, which probably owes its attractiveness as much to its simplicity as to its polyphonic treatment, is carried out at con-



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siderable length. Following an intervening passage of transition, there is still another leading theme of importance to be noted, in which the flute and strings carry the air. The completion of this brings us at once to the concluding section of the movement, which may be defined as consisting of "working out" and "recapitulation" in one. It commences with the first subject in its simple unisonous form, but subsequently repeated in a harmonized form in conjunction with a counter figure. This is followed by an episodal passage on a "pedal-point" (E-flat), accompanied by fragments of the first subject. Then the chorale-like theme is treated at great length and with much freedom, brilliant passages of triplets for the strings being interposed between its several periods, and often heard in conjunction with them. A modification of the *quasi* unison passage, with its strepitous pendant, serves to reintroduce the second subject proper, now transposed to F major. The *coda* is based for the most part upon fragments of the principal subject and the chorale-like theme, and is accompanied by the violin and violas, *con sordini*, bringing the symphony to an end in the major key, with a reminiscence of the opening theme of the first movement.

The symphony was played for the first time in Boston at a concert by the Boston Symphony Orchestra on Nov. 8, 1884 (Mr. Gericke). It has since had two performances under Mr. Gericke: March 6, 1886; March 10, 1888.

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This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "*Méditations Poétiques*," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."



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Allegro ma non troppo (violins and 'celli).

Allegro tempestuoso (violas and horns).

Allegretto pastorale (harp, then horns).

Allegro marziale animato (violins, then trumpets).

These, however, are not “movements” in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are “qualifications of the constituents of a complete organism, comprised within the space of a single movement.” Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: “The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this, Liszt

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has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

ENTR'ACTE.

WAGNER — LISZT.

In volume four of his Collected Writings, Wagner remarks (in 1851): "Liszt had now been present at a performance of 'Rienzi' in Dresden, which he was almost obliged to bring about by force; and, from all quarters which he visited in his virtuoso career, I received, sometimes through one

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person and sometimes through another, proofs of his restless eagerness to impart to others the pleasure which he had received from my music, and thus — as I should almost prefer to believe — quite unintentionally to act as a propagandist for me. This happened at a time when it was constantly becoming more evident to me that I could not look for any outward result from my dramatic labors. As ever more clearly and at last decisively this entire absence of result was manifested to me, Liszt was succeeding by his own individual efforts in establishing a place of refuge for my art. He gave up his wandering life, and — though at home amid the splendors of the most glittering cities of Europe — set himself down in modest little Weimar, where he took up the bâton as conductor. It was there I last met him, when — still uncertain as to the real character of the persecution which threatened me — I was staying for a few days on Thuringian soil previous to my flight from Germany, which had now become necessary. On the same day that it had become certain that I was in a most hazardous position, I saw Liszt conduct a rehearsal of my 'Tannhäuser,' and, from the way he did it, was astonished to recognize in him my second self. What I felt as I conceived this music, he felt as he performed it; what I wanted to say as I wrote it down, he said as he made it sound. Wonderful! Through the love of this rarest of friends, I found at the very moment when *I myself was homeless* that real and long-desired *home for my art* which I had sought for everywhere but in the right place, and never found.

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Whilst I was banished to wander in foreign lands, he, who had wandered all the world over, retired to this little place in order to make a home for me there. In all things and always having a care for me, ever ready to help when help was needed, with his heart wide open to all my wishes, and with the most devoted love for my whole being, Liszt became for me something that I had never found before ; and this to an extent which can only be thoroughly comprehended by him who has experienced it to the full."

Overture, "Tannhaeuser."

Wagner.

"Tannhäuser," the third of Wagner's operas to meet with general acceptance, is a happy combination of the legendary and historical, the legend of Tannhäuser being combined with the story of the battle of the bards of Wartburg. The legend, which probably has its root in the classic story of Ulysses, originally heathen, became transformed and beautified by the infusion of Christianity. It exists in various forms, but in none more graceful than that attached to the Hörselberg (the Venus Grotto) in Thuringia. According to the Thuringian tale, with which alone the overture to "Tannhäuser" deals, Tannhäuser, knight and minstrel, was allured into the Venus Grotto, and dwelt there for a year with the goddess. Freeing himself from the unholy alliance, he makes a pilgrimage to Rome, with a view to expiate his sin, but is told by Pope Urban that he can no more look for forgiveness than for his staff growing young again and blossoming. Despairing, he returns to the Venus Grotto, but (according to Wagner) is saved from entering therein by the arrival of a band of pilgrims from Rome, announcing the blossoming of Pope Urban's staff and Tannhäuser's salvation. In the spring of 1842, Wagner returned from Paris to

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Germany, and on his way to Dresden visited the castle of Wartburg, where he first conceived the idea of "Tannhäuser." The first performance of the opera occurred at Dresden, Oct. 20, 1845.

Liszt's efforts to worthily produce the work at Weimar, the great success which attended them, and Wagner's grateful recognition of Liszt's services are matters of history. The first Weimar performance "took place on a Sunday, and the students of the University of Jena were present in full force. Ignoring royalty, they burst out into boisterous and continued applause; but, as the opera was long and they had to get back to the university, they left before the end. As soon as the students disappeared, a perfect storm of hisses burst forth. Liszt's blood was up; and, flinging down his music-book, he turned around, faced the audience with defiance, and raising his long, bony arms, covered with white gloves, he began to clap with all his might. The hisses were redoubled, the lights turned out, and the audience dispersed in an uproar. Several times afterwards, similar scenes occurred. At these 'scenes,' the princess used to applaud rapturously, while all the rest of the audience hissed; and Liszt and the princess continued the fight till Wagner triumphed."

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"At the commencement, the orchestra represents the song of pilgrims, which, as it approaches, grows louder and louder, and at length recedes. It is twilight. As night comes on, magical phenomena present themselves. A roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desire. Attracted by these enticing phenomena, a tall and manly figure approaches: it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song, as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives, in the dim seductive light spread out before him, an unspeakably lovely female figure; he hears a

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voice which, with its tremulous sweetness, sounds like the call of Sirens promising to the brave the fulfilment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of Venusberg is revealed to him in its fullest brightness: boisterous shouts of wild delight re-echo on every side; Bacchantes rush hither and thither in their drunken revels, and, dragging Tannhäuser into their giddy dance, deliver him over to the goddess, who carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses, and their commotion ceases. A voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing profane magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer and day succeeds to light, that whirring and murmuring in the air which but just now sounded to us like the horrible wail of the damned gives way to more joyful strains, till at last, when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that is and lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at Tannhäuser's release from the curse of the unholiness of the Venusberg. Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of Love."



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Brahms - - - - - Concerto for Violin in D, Op. 77
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Schubert - - - - - Symphony in B minor (Unfinished)

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Haydn - - - Symphony in C major, "L'Ours" (The Bear)
Vivace assai.
Allegretto.
Minuetto.
Vivace assai.

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Brahms - - - Concerto for Violin and Orchestra in D, Op. 77
Allegro non troppo.
Adagio.
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Schubert - - - - - Symphony in B minor (Unfinished)
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Allegretto.

Minuetto.

Vivace assai.

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Regarding Haydn's penchant for "programmes" to his works, we find the following in a chapter of reminiscences by one who knew him: "Sometimes, he supposed that one of his friends, the father of a numerous family, ill-provided with the goods of fortune, was embarking for America in hope of improving his circumstances. The first events of the voyage formed the



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symphony. It began with the departure. A favorable breeze gently agitated the waves. The ship sailed smoothly out of the port; while, on the shore, the family of the voyager followed him with tearful eyes, and his friends made signals of farewell. The vessel had a prosperous voyage, and reached at length an unknown land. Savage music, dances, and barbarous cries were heard toward the middle of the symphony. The fortunate navigator made advantageous exchanges with the natives of the country, loaded his vessel with rich merchandise, and at length set sail again for Europe, with a prosperous wind. Here the first part of the symphony returned; but soon the sea begins to be rough, the sky grows dark, and a dreadful storm confounds together all the chords, and accelerates the time. Everything is disorder on board the vessel. The cries of the sailors, the roaring of the waves, the whistling of the wind, carry the method of the chromatic scale to the highest degree of the pathetic. Diminished and superfluous chords, modulations succeeding by semitones, describe the terror of the mariners. But gradually the sea becomes calm, favorable breezes swell the sails, and they reach the port. The happy father casts anchor in the midst of the congratulations of his friends and the joyful cries of his children and of their mother, whom he at length embraces safe on shore. Everything at the end of the symphony is happiness and joy. I cannot recollect to which of the symphonies this little romance served as a clew. I know that he mentioned it to me, as well as to Professor Pichel; but I have totally forgotten it.

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“For the subject of another symphony, Haydn had imagined a sort of dialogue between Jesus Christ and an obstinate sinner, and afterwards followed the parable of the Prodigal Son.

“From these little romances were taken the names by which our composer sometimes designated his symphonies. Without the knowledge of this circumstance, one is at a loss to understand the meaning of the titles, ‘The Fair Circassian,’ ‘Roxalana,’ ‘The Hermit,’ ‘The Enamoured Schoolmaster,’ ‘The Persian,’ ‘The Poltroon,’ ‘The Queen,’ ‘Landohn,’ — all which names indicate the little romances which guided the composer. I wish the names of Haydn’s symphonies had been retained instead of numbers. A number has no meaning. A title, such as ‘The Shipwreck,’ ‘The Wedding,’ guides, in some degree, the imagination of the auditor, which cannot be awakened too soon.”

A criticism which appeared in the Vienna *Zeitung* during the year 1766 furnishes an estimate of the esteem in which Haydn was held while he was yet Kappelmeister at Prince Esterhazy’s : “He is classed among the distinguished composers of the imperial city at that time under the title of Herr Joseph Haydn, the favorite of the nation, whose gentle character is reflected in every one of his pieces. His compositions possess beauty, symmetry, clearness, and a delicate and noble simplicity, which impose themselves upon the listener even before he has become specially interested. His quartets, trios, and other works of this class are like a pure, clear strip of water ruffled by a southern breeze, quickly agitated, and roll-

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ing with waves, but preserving its depth. The doubling of the melody by octaves originated with him, and one cannot resist its charm. In the symphony, he is robust, powerful, and ingenious; in his songs, charming, captivating, and tender; in his minuets, natural, merry, and graceful."

Concerto for Violin and Orchestra, in D, Op. 77.

Brahms.

Allegro non troppo.

Adagio.

Rondo; Allegro giocoso, ma non troppo vivace.

This concerto was written expressly for Dr. Joachim, who played the solo part when it was first performed in public at a concert at the Gewandhaus, Leipzig, on the evening of New Year's Day, 1879. It is in the same key as the symphony from the pen of its composer which preceded it; and some critics have discovered a certain family likeness between the two works, particularly as regards the first movement. In form, the concerto is a strict classic. Even Mendelssohn's innovations are passed over by Brahms, who writes in three separate movements, with *tuttis*, *solis*, and *cadenzas*, etc., just where his predecessors, Mozart, Beethoven, and Spohr, would expect to find them; yet the details and spirit of the work are essentially modern. It is, moreover, a composition in which the solo part is subjective. Perhaps this may be the reason why its presentation in Boston has been delayed for ten years.

From that point in the first movement leading to the usual pause and

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cadenza, Brahms permits the performer to step in and fill the gap. For the performance to-day, Mr. Kneisel has written a *cadenza* which rests in part upon subjects contained in the movement of which it becomes a link. Apart from the musical interest the *cadenza* possesses, it stands as the first example in composition by the present concert master of the Boston Symphony Orchestra heard here. Here follows a compilation of an analysis of the concerto : —

The tempo of the first movement is *allegro non troppo*. It opens with a long passage for the orchestra, in which the themes forming its basis are announced and exposed before their detailed treatment by the solo violin. There is no prelude, but the first subject is heard at once ; and here, as in the opening of the symphony just referred to, many will recognize a kinship to the "Eroica" of Beethoven. Of the same peaceful nature is the first subsidiary theme, which is almost immediately followed by the second subsidiary theme in the strings, vigorous and abrupt, strongly contrasting with the preceding. This theme is one of the most effective in the whole work, and its peculiar rhythm plays an important part throughout the movement. In the instance above quoted, it conducts directly to the first violin solo. This enters with a long and brilliant bravura run or flourish of many bars in D minor on a pedal in the drums, landing at length in the first subject itself. After this, the solo instrument introduces the second subject in A major, which partakes of the gentle character of the first. Leading immediately to a repetition of the second subsidiary — this time in A



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minor — occurs an episode of much beauty for the solo instrument and the strings. The *tutti* that follows is constructed upon the D minor passage with which the first solo began, now in A minor, after which the whole of the first subject, worked together with the other subjects, is heard again in C major, and, passing over to C minor, leads to a new theme in the latter key for violin solo, with accompaniment in the strings. The effect produced by this exquisite theme, appearing thus unexpectedly in C minor, is something not to be forgotten. After full development thereof, the second subject is introduced in F-sharp minor (a remarkable passage), but, forsaking that key, almost immediately passes over to the tonic, and is heard in all its integrity in a grand *tutti*. In due course reappears the first subsidiary, also in D major, the second in D minor, including the beautiful episode (solo instrument and strings) formerly in A, now in D minor. Shortly after this comes the *cadenza*. When, at its conclusion, the solo instrument glides back into the first subject, and the whole orchestra sets in *pianissimo*, with a beautiful chromatic counter-theme, already heard in an earlier portion of the work, the effect is more easy to feel than to describe. One's only regret is that so much beauty should be drawing to a close.

The second movement is an *adagio* (it was formerly *poco larghetto*), opening with a delicious theme for the oboe, accompanied by the other woodwind instruments in contrary motion, and with simple harmonization. The middle section is in F-sharp minor. Though this subject is not of such irresistible sweetness as the first, the movement maintains throughout an almost pastoral character. The concluding cadence, derived from the second part of the first subject is, perhaps, one of the most plaintive passages ever written for the violin.



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The *finale* is an *allegro giocoso, ma non troppo*,* in rondo form, opening with the first theme in the solo instrument, accompanied by the strings. A *tutti* follows on the same subject, which leads up to a new and striking theme in A major, in furious octaves for the solo violin, with tremolo accompaniment in the strings. After elaborate development of this subject the first theme recurs, and is followed by a third in 3-4 time and in G major. After this the second subject is again introduced, this time in G major, and leads up to a grand *tutti* on the first theme, which again is followed by the *coda*. Between these two occurs a noticeable episode,—namely, a brilliant passage for the solo instrument,—concluding with a cadence on the pedal note A; but this pedal, instead of being merely sustained in the 'celli or contrabassi or even the bassoons, as one might have expected, is also given with great prominence by two horns, who throughout some ten or twelve bars continue in connection with a rhythmic pulsation of the drum. The effect is certainly novel; and it is a relief when the solo instrument sets in with a spirited *coda poco più presto*, in 2-4, which, however, on account of the frequent recurrence of triplets, has the effect of a rapid 6-8. Throughout this *coda* the rhythm changes perpetually from 6-8 to 4-8. A striking passage for the solo violin brings this very effective movement to a close.

Symphony in B Minor, No. 8. (Unfinished.)

Schubert.

Allegro moderato.

Andante con moto.

This noble fragment, of which a critic has truly said that "it stands

* The caution in the latter half of the title has been added since the first performances.

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quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was called away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here, if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure." This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight, and receive the



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welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years, it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867. The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5 in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompani-

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ment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out," recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,—another "gem of purest ray serene,"—the development of which presently merges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.—*London Philharmonic Programme.*

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ENTR'ACTE.

BEETHOVEN AND SCHUBERT.*

In the *Süddeutschen Zeitung* for 1804 there appeared a short article, entitled "Beethoven," by Braun von Braunthal, born at Egar, 1802, which we cannot afford to miss on account of the facts which it contains. It relates to the last year of Beethoven's life, and includes an expression of opinion by Franz Schubert, which well accords with what he has said elsewhere. Braunthal left Vienna in the autumn of 1826.

He writes: "During the last years of his life, I frequently saw Beethoven at a little inn in Vienna on winter evenings.

"He had entirely lost his hearing at that time. Every one showed him the greatest respect when he entered the room. He was a sturdy-looking man of middle height, with gray hair flowing like a mane from his truly lion-like head; he had a wandering expression in his gray eyes, and was unsteady in his movements, as if walking in a dream. He would sit down with a glass of beer and a long pipe, and close his eyes. If one of his friends spoke, or rather bawled to him, he opened his eyes like an eagle started from its slumbers, smiled sadly, drew a pocket-book and pencil from his breast-pocket, and in the shrill voice peculiar to deaf people bade his visitor write what he had to say. Sometimes he replied himself in writing, sometimes verbally, but always readily and kindly.

"When I saw the great man for the first time sitting opposite to me, I said to myself: 'O thou glorious genius! It would be the most heart-rending irony of fate and the bitterest mockery that, while refreshing the spiritual ears of all civilized humanity, thou art thyself excluded from the

* From "Beethoven and his Contemporaries," by Dr. Ludwig Nohl.

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heaven of thy music, were it not at the same time the grandest of divine decrees. For as thy bodily ear presents a barrier against the entrance of the prosaic voices of daily life, and the fawning and halting tones of the nether world, so does the ear of thy soul admire more freely the grand harmony of the spheres, the melancholy strains of presentment, the thunder of secret sorrow. Then does thy thought first embody itself, in form, and thou, as is possible only to the greatest of poets, art lost in its contemplation. Therefore, thou gladly shuttest up thy bodily eyes, to admit thy spiritual vision, and so revel undisturbed in the blissful enjoyment of thy fantasy.'

"Sometimes he would take another large pocket-book from the left-hand breast-pocket of his simple gray overcoat, and write something, with half-closed eyes. 'What is he writing?' I asked one evening of my neighbor Schubert, the incomparable song composer, whose career came so prematurely to an end. 'He is composing,' was his answer. 'But he writes words, not notes!' 'That is his way. He generally (?) indicates the course of his ideas for a piece of music by words, with at most a few notes here and there. He still plays the piano very well. To hear him, no one would believe that he was deaf, so pure and certain is his touch (?). Art has become a science with him. He knows what he can do, and his fantasy obeys his profound knowledge.' Schubert said on another occasion: 'He can do everything, but we cannot yet understand it all. The Danube will empty itself many times into the ocean before his creations are universally comprehended. And this not only because he is the most sublime and prolific of composers, but because he is the most playful. He is equally great in dramatic, epic, lyric, and prosaic music; in a word, he can do everything. Mozart stands in the same relation to him that Schiller does to Shakespeare. Schiller is already understood. Shakesperae is still far from being understood. Every one understands Mozart. No one thoroughly comprehends Beethoven. He must have an immense intellect, but a still larger heart, and have loved unfortunately, or have been otherwise unhappy.' " . . .

Schubert always expressed himself so pithily, so heartily, intelligently, and concisely.

We need not quote the æsthetic effusion which follows. But we know that Schubert did think thus about Beethoven from something he said in his youth. He asked a friend, after the performance of some of his own songs, whether he thought that he (Schubert) would ever become anything. His friend replied that he was already something. "I say so to myself sometimes," said Schubert; "but who can do anything after Beethoven?"

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Schubert's statue, lately erected in Vienna, arouses the ire of Sir George Grove, who writes : —

"Schubert was a short man. The statue makes him tall. He is seated on a heap of stones, with right elbow leaning on the truncated stem of a tree, and is looking up, as if for inspiration. The right hand holds a pencil, and the effect produced is that he is going to write in a large bound book which lies open across his knee." Sir George demands : "What can he be writing a book for? Why is he in the open air? What can he be looking up for? Schubert never sketched in the country or anywhere else. He never carried a book. He wrote straight off at a tall desk in his room. He was short-sighted, and, no doubt, bent down his head over his paper; and, as for looking up, the inspiration flowed without his seeking it."

Overture, "Dedication of the House," Op. 124.

Beethoven.

Maestoso e sostenuto.

Un poco più vivace; Meno mosso.

Allegro con brio.

This overture was composed in the autumn of 1822, for the dramatic piece (by C. Meisl) performed at the opening of the Josephstadt Theatre, at Vienna, as is indicated in the title,— "Dedication of the House." The original MS. is in the possession of Messrs. Artaria & Co., of Vienna, and exhibits the following inscription in the autograph of the composer : —

"Ouverture, geschrieben von L. van Beethoven zur Eröffnung des Josephstädter Theater zu Ende September, 1822. Aufgeführt am 3ten Oktober, 1822."

Schindler's account of the origin of the work is interesting : "Septem-

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ber had arrived, and it was full time to set to work at the new composition ; for Beethoven had long been aware that the overture to the ' Ruins of Athens ' was unsuited to the opening of the new theatre. As his nephew and I were one day walking with him in the lovely Helenenthal near Baden, he asked us to go on a little, and wait for him at a spot which he pointed out. It was not long before he joined us, when he said that he had booked two subjects for the overture. He talked a good deal on the plan of treatment he should adopt, and explained that one of the themes must be carried out in the free style, the other in the strict style of Handel. He then, as far as his voice would allow, sang both themes, and asked which we preferred. Young Beethoven liked both equally well ; but, for my part, I expressed the hope that the fugal motive might be worked out in the style he had indicated. In saying this, I do not imply that Beethoven's overture was written to gratify any wish of mine ; for he had long contemplated writing one in the strict style, especially that of Handel. Many criticisms have been levelled at the work, and Beethoven has been accused of having sacrificed his individuality in it. But, assuredly, it was not his intention to copy Handel. At most, he can only have intended to refer to the style of his great predecessor."

Beethoven wrote an overture, solemn mass, and final chorus, with solos for soprano and violin, for the opening of the Josephstadt Theatre. The march is an elaboration of the one in the " Ruins of Athens." The final chorus, though produced, and probably written at a time midway between the *Missa Solemnis* and the ninth symphony, is accounted more in the Bonn manner of twenty years before than in that marked by the two Titanic works named. Beethoven's complete music to the Festival play "*Zur*

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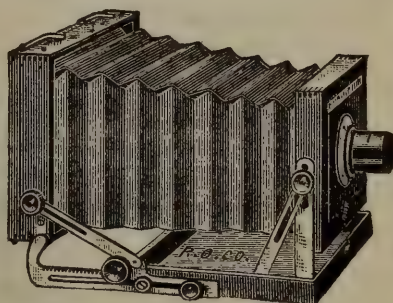
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Weihe des Hauses " was performed for the first time at Berlin, a year or two since. It is included in Breitkopf & Härtel's supplementary catalogue of Beethoven's works.

Perhaps the most singular feature of the work, says Grove, "is the absence of modulation which it displays. With the exception of a momentary visit to the key of E minor, the whole of the introduction — the longest that Beethoven ever wrote — is in C. In the *allegro* there is more variety, though even there we find few of those sudden transitions and surprises that are so entrancing and astonishing in the earlier works of the great master, and of which there are such splendid examples in the 'Leonora' overtures. A curious instance of moderation is furnished in the fact that the trombones are employed only in the early part of the introduction, and are not brought in at all in the climax of the *allegro*.

"The overture opens with a grand introduction on the largest possible scale, *maestoso e sostenuto* for a full orchestra, with four horns, two trumpets, and three trombones, on a following stately and melodious theme, *alla marcia*. It is given twice: first by the flutes, oboes, and clarinets, accompanied by the strings, and next by the whole band, and is then followed by a *fanfare* in the trumpets, with a rapid accompaniment for the bassoon; and this again by a subject in semiquavers commencing with the violins, and treated in imitation more or less through the entire orchestra, rising to a fine climax and then diminishing to a most impressive passage for the strings alone. As the end of the introduction (88 bars) is approached, the time quickens, until the *allegro* is reached by a passage in the violins which to a certain degree anticipates the main subject of the movement, at the same time that it recalls the somewhat similar transition from the introduction to the *allegro* in Beethoven's fourth symphony. On its resumption by the violoncellos, the counter-theme is taken up by the clarinets and bassoons, and so on through many varieties of treatment, up to a truly gorgeous climax. Although, as already remarked, this splendid *allegro* recalls the early portion of the eighteenth century in the form of its subjects, the prominence of sequences, and the absence of episodes, yet the variety of color in the modern orchestra, the changes from major to minor, the continual contrast of *nuances*, and many an effect which no one dreamed of before Beethoven brought it into the world, effectually vindicate the date of this truly great and interesting work. Among other passages we call attention to a grand pedal-point, *sempre piano*, upon an A-flat, where the basses maintain a following figure very characteristic of its author.

"The overture op. 124 makes little attempt, like its *confrères* 'Leonora,' 'Egmont,' or 'Coriolan,' to be dramatic, or to portray the deep and terrible emotions which are depicted in those astonishing compositions. But as a piece of lofty magnificent music, composed for a grand and festive occasion, it fully answers its purpose."



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PROGRAMME.

Goldmark - - - - - - Overture, "Sakuntala "

Litolff - - Concerto for Pianoforte and Orchestra, No. 3, Op. 45
(First time in Boston.)

Wagner - - - - - Prelude, "Tristan and Isolde "
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Goldmark - - - - - Overture, "Sakuntala" /

Litolff - - - Concerto for Pianoforte and Orchestra, "Symphonie
National Hollandaise," No. 3, in E-flat, Op. 45
(First time in Boston.)

Maestoso.

Presto; Allegro; Presto.

Andante.

Allegro vivace: un poco piu lento; tempo vivace.

Wagner - - - - - Prelude, "Tristan and Isolde"

Schumann - - - - - Overture, Scherzo and Finale, Op. 52

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The Programme for the next Public Rehearsal and Concert will be found on
page 315.

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queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas."

About six-and-twenty years ago, a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works, which never failed to draw large audiences in more than one German town, especially those of Saxony. The young man's name was Carl Goldmark — thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhauser' period. From Meyerbeer and Wagner,

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in E-flat, Op. 45.**

Litolff.

An opera by Henry Charles Litolff was produced in Paris a few months since, which served to remind the public that its composer, of whom flattering obituaries had been published, was not dead. Our composer, who is now about seventy years old, has had a varied career. His father was one of the first Napoleon's heroes, his mother was Irish, his birthplace was London. He first studied the pianoforte with Moscheles, who brought him out at Covent Garden when he was fourteen years old. At seventeen, he married, before consulting his parents, consequently, he was obliged to leave England. He went to France, but soon began a career of concert-giving which lasted years, and embraced Continental Europe. In 1851, he established the music-publishing business at Brunswick. Ten years afterwards, he transferred this to his son, and started the cheap and accurate edition of classical music which bears his name. Tiring of this, he went to Paris, where he has since remained. Litolff's biographers tell us that as a pianist he was brilliant and passionate. He composed no less than one hundred and fifteen works, including several operas, overtures, and

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five symphony-concertos for pianoforte and orchestra. The concertos and overtures alone are retained in the concert repertory of to-day, and occasionally heard.

The work played to-day, which was composed in honor of the King of Belgium, is brilliantly written for the solo instrument,—in fact, is virtuosic music of an exciting character. The themes of the *scherzo* and *finale* are Dutch airs.

Litolff's name appears to-day for the first time on Boston Symphony programmes. The concerto played to-day was performed by the Germanias at a concert in Boston in 1853, the soloist being Mr. Alfred Jael.

Prelude, "Tristan and Isolde."

Wagner

The legend which served Wagner for the poetic basis of this work is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelungs' ring, has given a lasting contribution to literature, while unifying and fashioning a tale which before had its home more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama. Among Wagner's writings intended for the theatre, "Tristan and Isolde" is dramatically pre-eminent. Upon the occult workings of the love potion revolves an intensely moving tragedy. The music—and we have it from Wagner's own lips—repre-

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sents his most deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him.

On behalf of those to whom the story is not familiar, its most salient points, as treated by Wagner, may be briefly recapitulated: "Tristan, a valiant knight, and nephew of King Marke of Cornwall, and Isolde, the beautiful daughter of the King of Ireland, love each other with a love begotten of gratitude and compassion, Isolde, some time anterior to the action of the drama, having cured Tristan of a dangerous wound. On meeting again, they are restrained from declaring their feelings, Tristan by a sense of honor, Isolde from political motives; for Tristan has been sent to woo Isolde for King Marke, with a view to a peaceful alliance between the two kingdoms. But fate—symbolized by a love potion which they drink in the belief that it is poison—is too strong for them. In vain they have courted death rather than live apart; and nothing now remains to them but to avow their love and to live for each other. Arrived at King Marke's palace, they still contrive to meet in secret, and during one of their clandestine interviews are surprised by the king, to whom the secret of their attachment has been revealed by Melot, Tristan's false friend. In an encounter with Melot, Tristan is wounded, but is rescued by his faithful servant Kurwenal, and carried off by him to his castle in Brittany. As a last chance of his recovery, Kurwenal sends for Isolde to heal him of his wound. She comes, but, alas! too late. In the delirium of expecta-



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tion, Tristan has torn off the bandages from his wound, and has bled to death. Falling upon his corpse, and after giving vent to her grief, she, too, expires.

“The orchestral prelude, in its poetical aspect, may be regarded as a musical portrayal of love in all its different phases, ranging from love-longing to death-defying ecstatic emotion. Formally considered, it consists of a series of motives, or, more correctly speaking, of a single motive and its evolutions, which in the drama are repeatedly used as representative of or in close connection with the loves of Tristan and Isolde, and also when allusion is made to the symbolical “love potion,” and which are here interwoven in a wondrously continuous web. The principal motive, — the germ of the prelude, if not also of almost the entire drama, — from its dual character, may be taken for the personification of Tristan and Isolde as the representatives of love in the abstract. The presentation (*pianissimo*) of several modifications of this, after dying into silence, gives way to a second motive, or rather a pair of motives, immediately growing out of the first, and introduced *fortissimo*. Reference to its reoccurrence in the drama, on the occasion of Isolde’s first beholding Tristan on board ship, and to the words she then utters, “Dort den *Helden*, der seinen *Blick* dem meinen birgt,” shows that it is intended to be typical of Tristan as a “hero” and of the “look” with which Isolde regards him. A more continuous development of these motives immediately follows, shortly to be



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succeeded by another, which toward the close of the drama accompanies Tristan's love-longings and lamentations at the absence of love, as he lies upon his death-bed. In this manner, and each moment growing more and more intensely emotional, the prelude proceeds until a climax is led up to by the death-defiant passage which toward the close of the first act accompanies the lovers' declaration of love. At length, the frenzy subsides; and, after a return of the initial motives in their simpler form, the prelude closes."

ENTR'ACTE.

EXTRACTS FROM THE SECOND SERIES OF ROBERT SCHUMANN'S LETTERS,
PREPARED BY FR. NIECKS.

Schumann's impressions of Italy are described in a letter to his sister-in-law, Therese: "Just now I saw a most beautiful Italian woman, who somewhat resembles you. Then I thought of you, and write to you, my dear Therese! If I could only properly paint everything,—the deep blue sky of Italy, the welling, swelling green of the earth, the apricot, lemon, hemp, silk, and tobacco forests,—the whole . . . [?] full of charming butterflies and waving zephyrettes; the distant, sturdy, German, sinewy, and angular Alps; and then the large, beautiful, fiery-languishing eyes of

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the Italian woman, almost like yours when you are delighted with something; and then the whole mad, stirring, animated life which is moving, but is not moved; and then myself, when I almost forget my dear Germany, so firmly rooted in my breast, over lyric Italy; and, when I look, in a truly German and sentimental way, into the round, luxuriant fulness of trees, or into the setting sun, or into the native mountains, which are still red from the last kiss of the sun, and glow and die, and then stand cold, like dead great men,—ah! if I could paint you all this, you would certainly have to pay twice as much postage, so thick and voluminous would my letter become.”

There is one point in the last quotation, but one, which deserves further illustration; and that point is Schumann's chronic impecuniosity. An anthology from the letters made with that point in view may afford some amusement to the reader: “The money makes rapid progress, and more than one can make in the lecture-rooms.”—(Leipzig, June 5, 1828.) “Were I only not always such a poor, miserable Job in money matters.”—(Leipzig, Nov. 7, 1828.) “On Monday, May 11, I leave Leipzig for certain: much money I can unfortunately not bring with me, as I have to pay off very many debts in Leipzig. You can perhaps assist me at



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first: if not, the geniuses will know how to fight their way.”—(Schneeberg, April 30, 1829.)

“You have not yet learned, good Theodor Töpken, how one feels when one has to ask the landlord’s indulgence from fortnight to fortnight, and then has again to come out with the request for prolongation—for you were always in funds.”—(Leipzig, Aug. 18, 1834.) His talent for spending money without thought of consequences manifested itself most strikingly on his Italian journey in 1829: “However infinitely grateful I must be to Eduard [his brother] for having sent me so much money, I nevertheless cannot conceal the fact that I have to do without a great many things, as, on a closer inspection of my purse, I am always confronted by the cursed thought that it will not suffice, and that I shall even have to pawn or sell my watch. May God let it rain ducats! and all tears and letters to guardians and brothers would vanish.”—(Brescia, Sept. 16, 1829.) A specimen of his appeals to his guardian must find a place here: “How much you would oblige me, most honored Herr Rudel, if you were to send me, as soon as possible, as much as possible! Believe me, a student never spends more than when he has not a penny in his pocket, especially in the small university towns, where he gets as much on credit as he likes. During the last seven weeks, I had once for a fortnight not a farthing; and

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I can tell you candidly that I have never spent so much as just in these seven weeks. The tavern-keepers write down then with double chalk, and one has to pay with *Doppel-Kronenthaler*" [double crown-pieces; a *Kronenthaler* was about 4s. 6d.].—(Heidelberg, March 26, 1830.)

Schumann's chronic impecuniosity was one of the symptoms of this idealist's and romanticist's inaptitude in practical, extra-artistic matters. The following passage from a letter to his sister-in-law Therese will reveal another symptom: "Thanks for all you do for me. You have beforehand my consent to everything. I should like fine cuffs on the shirts. With the best intention, it would be of no use to try and explain to you the state of matters with regard to the linen. Here a woman must see with her own eyes, and not, as we men, hesitate between the whole and the half-torn. Therefore do come soon, and be a very good sister to me. I have now no longer anything feminine at all to protect me. This thought would distress me if you did not stand to me in the place of everything."—(Leipzig, April 1, 1836.)

Of particular interest are Schumann's letters to his Leipzig landlady. They take us,—especially the one I am going to quote,—like the preceding one, behind the scenes of a poet's existence, and show us its prose. Alas that mind and heart are weighted with a stomach! "Do not laugh

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at me, my kind lady. I wish to economize, and offer myself in a twofold way, first as a boarder, and secondly as a washing dependant. Both matters could, without difficulty, be arranged by word of mouth. However my pen obeys me better. On the accompanying slip of paper, you will find all I like and dislike. Plain and nourishing is my chief motto, and a passing glance into your kitchen has assured me of that long ago. More than one dish I like well enough, but it is not necessary. Soups I am very fond of, etc. As to the washing, my sister-in-law told me long ago that it was too dear, and too little washed. Perhaps you will consent to my request. To be sure, everything must be astoundingly cheap; for do I not wish to economize? However, do not laugh, but be well disposed."—(Leipzig, Sept. 15, 1837.) And here is the interesting accompanying slip of paper:—

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Overture, Scherzo and Finale, Op. 52.

Schumann.

Here is a wholly cheerful work, the third which Schumann wrote in the symphonic form, following the buoyant "Spring" (B-flat) symphony after only a year's interval. It and the one in D minor (No. 4) were performed first at Leipzig, on Dec. 6, 1841, the year of their composition. In 1839, Schumann, writing to his friend Dorn complains of the pianoforte being too narrow for his thoughts. The three symphonic works which the next two years disclosed are evidence of the liberty his genius felt in exploring the larger form of the symphony. The Overture, *Scherzo* and *Finale*, though irregular, is wholly symphonic in character. That Schumann did not style it a *sinfonietta* is cause for congratulation. Whatever name it bears, it is a symphony without a slow movement. In a letter dated Leipzig, Jan. 8, 1842, Schumann wrote: "The two orchestral works—a second symphony and an Overture, *Scherzo* and *Finale*, which were performed at our last concerts—were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn's direction. But it's no matter. I know they are not at all inferior to the first, and must succeed sooner or later."

In the *scherzi* of his other symphonies, Schumann approximates the form which Beethoven invented. The one played to-day reveals a new type. We present an analysis compiled for this programme:—

Overture: *Andante con moto* (E minor, C), leading to *allegro* (E major, C). The introduction to the *allegro* is brief and almost entirely based upon two phrases, of which the more important is stated by the violins at the outset. The second is an answer to it from the bassoons and bass strings. Both recur in the *allegro*, and are therefore especially worthy of

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notice here, as is the persistent and characteristic way in which Schumann repeats the first again and again, putting it in various positions and amid different surroundings, as one might handle a diamond to display its changeful beauties. The *allegro*, in which some critics have detected the influence of Cherubini, opens with a very frank, animated, and pleasing first subject, lightly harmonized in, for the most part, detached chords. This having been repeated and developed to a climax for full orchestra is followed by an episode that cannot possibly be mistaken for the work of any other man. Its peculiarity consists in the continued repetition of a short phrase by violins and 'celli in octaves, the other strings accompanying with detached chords, while the wood-wind above has long-drawn notes and sustained harmonies. The effect, by contrast of repose and agitation, is extremely beautiful. One might even be pardoned for thinking of Noah's dove serenely poising herself over the angry waters of the flood. A second episode follows, in which Schumann makes much of the phrases from the introduction, using the second, in imitation, with bold effect, and working up to an impassioned climax, at the topmost height of which, and after a crashing discord, the orchestra suddenly becomes silent. Thus in dramatic fashion does Schumann lead up to his second theme in the dominant key. This is a new melody, announced by the violins, suave and

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flowing, and attended by interesting orchestral features. No development takes place, nor is there any peroration to the technical first part, the composer passing from the second subject direct to his "working out." Even this is very simple, and consists chiefly in alternation of the first phrase of the leading theme with the second phrase of the introduction. Thirty-two bars suffice for all that Schumann here has to say, and are followed by the usual recapitulation. The *coda* is somewhat extended (*un poco più animato*), and draws its material from the second theme, now set forth with all the pomp of a full orchestra. A singular feature is the introduction, toward its close, of a new melodic idea (violins), which Schumann appears to have had in his note-book, but did not observe till almost too late.

Scherzo: Vivo (C-sharp minor, $\frac{6}{8}$). The principal section of this movement resembles a *gigue*, the lively rhythm of which is never absent from some part or other of the orchestra. It sets out and continues in a manner readily understood and appreciated, till the violins, and after them the wood-wind, have a contrasted and grateful theme. Save this, nothing imperatively calls for present notice. The *trio* (D-flat major, $\frac{3}{4}$) is simply a very brief expansion of a lovely idea, one all too short for the pleasure of hearers, who, however, are gratified by its reappearance in an extended

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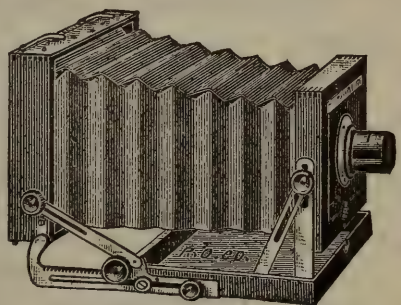
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form when the leading section has been repeated. The *gigue* has the last word, nevertheless. Its rhythm intrudes toward the close of the repeated *trio*; and an odd little extract from it, three bars long, winds up the movement. Ever since Beethoven wrote his seventh symphony, these feints of going back at the end of a *scherzo* have had the favor of composers. It should be noted that the movement, which opened in C-sharp minor, finishes in D-flat major, enharmonic equivalent of the original tonic major.

Finale: Allegro molto vivace (E major, C). In this movement there are *ad libitum* parts for three trombones, but otherwise the orchestra remains unchanged, although we have here the most ambitious and strenuous of the divisions of the work. The *finale* begins after four introductory bars, with a principal theme stated fugally and followed by a tributary subject very different in character and effect. A charming passage in Schumann's best vein connects the foregoing and the second subject, which is heard from the violas and wood-wind, with a characteristic string accompaniment, to which attention should be paid. The composer dwells upon his new theme to the very end of the first part (repeated). In the last four bars of the first part the clarinets and bassoons have a new episode. This, though a seemingly unimportant and incidental passage, Schumann seizes for the purpose of his "working out." True, the opening notes of the fugue theme are also employed, but these soon give way to the energetic rivalry of loud detached chords, having the effect of vigorous blows. The audience will follow with interest the composer's development of a really insignificant idea, if that can ever be insignificant out of which much is made. Schumann does not readily tire of this exercise, but after a while he becomes conscious that an audience, at any rate, may need relief, and interpolates a few *legato* bars, preparatory to taking up the hammer once more. So he beats his way to the point where recapitulation begins. The extended and vigorous *coda* is pleasantly relieved by introducing the melodious tributary subject to the first theme of the *finale* in an augmented form.



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Friday Afternoon, December 27, at 2.30.

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PROGRAMME.

Liszt - - - - - - Symphonic Poem, "Fest-Klänge"
(First time.)

Rubinstein - - - - - Concerto for Pianoforte, in G

Bach - - - - - Pastorale from Christmas Oratorio

Gade - - - - - Symphony No. 1, in C minor

Soloist, Miss ADELE AUS DER OHE.

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Friday Afternoon, December 27, at 2.30.

Saturday Evening, December 28, at 8.00.

PROGRAMME.

Liszt - - - - - Symphonic Poem, No. 7, "Fest-Klänge"
(First time at these Concerts.)

Rubinstein - - - - - Concerto for Pianoforte, in G
Allegro moderato.
Andante; Adagio; Andante.
Allegro risoluto.

Bach - - - - - Pastorale from Christmas Oratorio

Beethoven - - - - - Symphony No. 2, in D
Adagio molto; Allegro con brio.
Larghetto.
Scherzo; Allegro.
Allegro molto.

Soloist, Miss ADELE AUS DER OHE.

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The Programme for the next Public Rehearsal and Concert will be found on
page 315.

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This work was composed in 1853, and was performed for the first time in public at Weimar, on Nov. 9, 1854, when it served as an instrumental introduction to Schiller's "Huldigung der Künste," which was then given in honor of the fiftieth anniversary of its first performance. Liszt created the symphonic poem, a form in which he composed twelve works. Some of these he prefaced with an explanatory programme of their poetical contents. In the case of the one played to-day, Liszt seems to have regarded the title as a sufficient clew to its poetical meaning. Its appellation, "Fest-Klänge," which has been variously rendered into English as "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is certainly suggestive of its general purport. The portrayal of a series of scenes in illustration of some great national festival seems to have been Liszt's aim. In elucidation of this, Mr. C. A. Barry notes that the *entrada* (introduction), which gives rise to strong feelings of expectation, due in each instance to the superposition of a tonic phrase upon the minor seventh of the key, may be regarded as a proclamation that the festival has begun, and at the same time as indicative of the reception of the festive guests in procession. It is no carnival, however, that is represented, but a festival in celebration or commemoration of some great national event,—perhaps the



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coronation of a king or the restoration of a kingdom. Hence it is not all fun and frolic, and hence the seriousness with which its leading subject is often treated. There is no mistaking the lively and holiday-making character of the *allegro* which immediately follows the introductory matter. Contrasted with this is the tender, recitative-like period, leading to the "second subject," which may well stand for a love-scene. We now seem transported to a ball-room. The guests arrive by degrees. Though at first they may appear somewhat stiff and formal, as the room fills, the fun grows fast and furious. Later on, the "first subject" (now in D major, *andante sostenuto*) seems to take the form and character of a grand national anthem; and this it does again, and still more explicitly, when it reappears in C major (*allegro mosso con brio*) just before the close of the work. For the rest, especially as Liszt appears so to have ordered it, it is best to leave each individual hearer to draw his own conclusions.

As usual with Liszt, this symphonic poem consists of but a single movement. To the sticklers for orthodox and traditional forms it will be a consolation to learn that Liszt has here followed what is technically known to musicians as the "sonata" form; but, from its extent, its frequent changes of key, time, and rhythm, and from the apparent introduction of a multiplicity of themes, arising from the frequent modification of

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its principal subject, it must be confessed this is not easily discoverable. The clew thereto rests mainly in the fact that the first thirteen pages of the score are to be regarded as a huge introduction expository of some of the principal matter thereafter to be treated.

Concerto for Pianoforte, No. 3, in G.

Rubinstein.

Allegro moderato.

Andante; Adagio; Andante.

Allegro risoluto.

Early in the present month, the fiftieth anniversary of Rubinstein's first appearance in public was celebrated in St. Petersburg by a splendid festival of music. A new opera and a new *concertstück* for pianoforte and orchestra by the Nestor of Russian musicians constituted a part of this programme honoring a great artist. The nobility of Russia were especially active in paying Rubinstein homage, and the emperor awarded him a yearly pension of 3,000 roubles. Not alone Russia, but all Europe, sent deputations and congratulations. Tschaikowsky conducted the orchestra when Rubinstein's new works were produced.

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Rubinstein has worked in almost all branches of composition, giving his attention of late years particularly to works in the larger choral forms. Among his instrumental compositions are six pianoforte concertos. Of these, the one played to-day is noted for the happy character of its themes, their clear treatment, and their brilliant embellishment. In this work, the genius of the solo instrument is studied above every other consideration. Its wealth of *arpeggios*, broken chords, scale passages, and, generally, all the essentials of true pianoforte *bravura*, is great, and constitutes an unquestionable claim to a perfectly legitimate distinction. In the last movement, Rubinstein makes a departure from strict form. The main body of the *finale* is in binary form ; that is, it has two subjects entering and recurring according to rule. But, as a supplement to this, the composer indulges in a reminiscence of past themes — which the ear will recognize as the *andante* and *adagio* of the second movement and both subjects of the first movement — before entering upon a peroration which presents the leading subject of the *finale* with a rhythmic change. An animated *coda* ends the work.

When Rubinstein was in this country in 1873, he once played the G major concerto in New York. At the orchestral rehearsal the difficult last

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movement gave considerable trouble, whereupon the composer gave the following account of the purport of the concerto :—

In the first movement, the piano repeatedly requests admittance into the temple of the orchestra. The orchestra takes the matter into consideration, and decides to test the capabilities of the piano. After frequent consultations and trials, the orchestra concludes that the piano is not worthy to enter into its sanctuary. In the second movement, the piano bemoans its fate, but soon recovers its equanimity and asserts its dignity. The beginning of the last movement represents the piano as repeating its requests to be admitted. Again consultations are held, during which single instruments express their opinions. The decision of the orchestra is again adverse to the appeals of the piano. Now the piano loses its temper and challenges the orchestra to imitate what the piano can do, and in the tumult of this attempt the concerto closes.

A biographical sketch of Rubinstein is one of the results of the recent jubilee in St. Petersburg. Mr. A. McArthur is preparing matter for a little book which the Blacks of Edinburgh will publish.



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ENTR'ACTE.

RUBINSTEIN IN 1889.

Rubinstein was a surprise to me, says a correspondent of the New York *Tribune* from St. Petersburg. Two generations of music-lovers have been familiar with his name and with his works. And, when any man celebrates his fiftieth anniversary of active professional life, one looks upon him as a veteran. So I expected to find the great Russo-Jewish tone-master bearing the visible and outward marks of age and its infirmities. But I was quickly undeceived on entering his presence. His stalwart figure rose in greeting, the figure of an athlete or a soldier,—erect, vigorous, muscular. His head and face were leonine, more so even than the head and face of Lyolf Tolstoï, who looks more like a humanized lion than anything else. Rubinstein's brow is broad and massive, rugged and seamed with thought. He has a rather swarthy complexion, like that of a Tartar or a Turk rather than of a Norseman; and, indeed, he is of Southern blood, having been born near the shores of the Black Sea, of Jewish-Wallachian parents. His small eyes are of piercing intentness, and are overshadowed by beetling brows. His great masses of almost black hair are scarcely touched with gray. His beardless face, both in feature



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and expression, is almost a counterpart of the Beethoven of [sculptors]. His whole appearance is that of a robust man of middle life, so far different from what I expected that I must have showed surprise in my manner; for he smiled, and said as he greeted me:—

“Ah, you expected to see a decrepit old fellow, eh? Well, fifty years do make a long time to be in the harness, and not many of my friends have kept the pace so long. But then, you see, I began work very young. I have been playing in public for more than half a century, but I was only nine when I made my first appearance. So you see that the years of my life are yet a long way from threescore and ten. And I think I am good for a few years of service yet.”

I asked the great musician if he considered his genius an inheritance. He replied in the negative, except, he added, as a certain musical instinct may be said to be the common heritage of the entire Jewish race.

“My father,” said Rubinstein, “had, I believe, absolutely no taste or talent for music of any description, and would rather have had me follow in his footsteps as a petty provincial merchant. But my mother loved music, and was a clever amateur pianist. My first instruction was received from her, when I was about six years old. We had then moved to Moscow, and there I became the pupil of M. Villoing. He was a Frenchman

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by birth, a Russian by adoption, and had received his musical instruction from John Field, who was an Irishman.

"I was only seventeen years old when I set out alone as a music-teacher to make my way in the world. I began at Vienna, but soon returned to Berlin, from which the revolution of 1848 drove me back to Russia. Of course it was my ambition to produce a grand opera; and, when I was twenty-one, I brought my first opera out at St. Petersburg. Two years later, a very fortunate event occurred: I made the acquaintance of the Grand Duchess Helena. She was the wife of the Grand Duke Michael, brother of the emperor. She was a most accomplished woman, although not a musician; and her advice, assistance, and influence were of the greatest possible service to me. It was she who suggested and assisted me to establish the Musical Society of Russia. This was in 1854, when, of course, I was no longer an infant prodigy. Then I made another tour of the European capitals, and began composing in earnest."

At my request, Rubinstein showed me the various decorations which he has received. There was a large box full of them, many of them of almost inestimable value; but he handled them as though they were the merest trifles, and, indeed, he seems to regard such things very lightly. In Russia, Rubinstein is a Commander of the Order of Vladimir; in France,



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he is a Knight of the Legion of Honor; in Germany, he is a Knight of the Crown of Prussia; in Spain, he is Don Antonio; in Sweden, he wears the Cross of Gustavus; in Denmark, the Order of Danebrog. When he spoke of the future outlook for musical art, his tone was not hopeful. He feared that for many years to come the world would lack both great composers and great performers. Of the musicians of the past whom he knew, he spoke with the utmost enthusiasm, especially of Mendelssohn. Schumann and Chopin are also ranked by him in the highest circle of the musical Valhalla.

Pastorale from Christmas Oratorio.

Bach.

The Christmas Oratorio was composed in 1734. It is doubtful whether Bach wrote it as one independent whole or whether it is to be regarded as a connected series of several of those church cantatas, one of which he composed for every Sunday's service besides festival days, in the Thomas Church in Leipzig, for some six years. The oratorio is in six parts, each having the form of a complete cantata, consisting of orchestral * symphony,

* Franz wrote additional accompaniments for Part I. and II.

* In the music of the sixteenth and the early part of the seventeenth centuries, the chief interest rested in the voice: whatever the instruments played independently was called "symphony."

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whereat the watching shepherds become "sore afraid." (*John S. Dwight.*)

Bach's Pastoral symphony differs from companion instrumental movements by Corelli and Handel, in making no reference to the traditional Pifferari melody.

Symphony No. 2, in D.

Beethoven.

Adagio molto; Allegro con brio.

Larghetto.

Scherzo; Allegro.

Allegro molto.

The period marked in the Beethoven calendar by the D minor sonata and the second symphony was of infinite consequence to the greatest of tone poets. It was one of serenest mental calm; and, though weighed down by sorrow of a certain kind, Beethoven, for the first time, was conscious of the destiny which awaited him, to which the Eroica, the C minor, and the ninth symphonies gave voice. Beethoven's sketch-books show that his usual method of composition governed the growth of the second sym-

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phony. Many pages of sketches and memoranda, telling the tale of his laborious patience, exist, though the majority bear upon the *finale*, which is presented as to its themes and their general treatment in interesting variety. The *larghetto*, though among the longest of Beethoven's slow movements, shows no sign of the mechanic who welded it; for it has often been demonstrated that those portions of the master's music which seem more than all spontaneous and inspired are the result of the most deliberate changes. Grove thinks the second symphony "shows, perhaps, with peculiar clearness, how firmly and thoroughly Beethoven grasped the forms which had been imposed on instrumental music when he began to practise it; while it contains more than a promise of the strong individuality which possessed him, and in his later works caused him to stretch those forms here and there, without breaking the bonds which seem to be indispensable for really coherent and satisfactory composition."

Ferdinand Ries, Beethoven's pupil, furnishes us with an interesting anecdote *à propos* to this symphony, illustrating the extreme care which his master bestowed on every note. Speaking of the *larghetto*,—which, by the way, he calls *larghetto quasi andante*,—Ries says that it is so lovely, pure, and cheerful in tone, and the motion of the instruments so natural, that it is difficult to conceive its having ever been different from what it is at present. "And yet," he continues, "an important part of the accompaniment near the beginning has been altered both in the first violin and viola—though so carefully that it is impossible to discover the original form of the passage. I once asked Beethoven about it, but could only get the dry reply, 'It's better as it is.'"

Berlioz and Wagner were fond students of Beethoven; and in his "A Travers Chants" the former has recorded the following on the symphony in D:—

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symphony. The martial attacks in the first *allegro* are in their essence entirely free from all violence. We perceive in them only the youthful ardor of a full heart which has succeeded in retaining the loveliest illusions of life. The composer yet believes in deathless fame, love, and sacrifice. How unreservedly he yields himself up to his merry mood! What sparkling wit! We fancy ourselves catching a stolen glimpse at the gambols of Oberon's dainty elves when we hear the various instruments quarrelling in a playfully tormenting fashion for a bit of a motion that none of them gives out entire. Every fragment gleams in a thousand *nuances* of color, while it is tossing from one to the other. The *finale* has the same character. It is a second *scherzo* in *alla breve* time, only its playfulness is, if possible, more dainty and piquant.

The sudden tonal changes in the *scherzo* lead Grove to remark:—

“Such changes of key and tone were too abrupt for the older composers. People who were the domestic servants of archbishops and princes, as the musicians of the eighteenth century too commonly were, and wore powder and pigtails and swords and court dresses and gold lace, and were always bowing and waiting in ante-rooms, and could be abused

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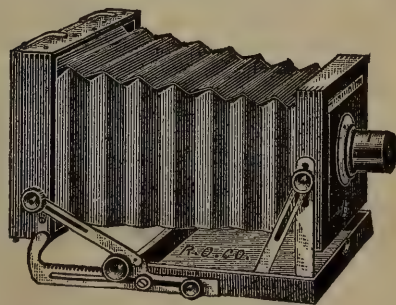
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and even kicked out of the room like ordinary lackeys and discharged at a moment's notice, who regulated their conduct by etiquette, and habitually kept down their passions under decorous rules and forms, could not suddenly change all their habits when they came to make their music, and could not give their thoughts and emotions the free and natural vent which they would have had, but for the habit engendered by the perpetual curb of such restraints in such a position. In this light, one can understand the jovial life of Mozart. It was his only outlet, and must have been necessary to him,—vital. But Beethoven had set such rules and restrictions at naught. It was his nature, one of the most characteristic things in him, to be free and unrestrained. Almost with his first appearance in Vienna, he behaved as the equal of every one he met; and after he had begun to feel his own way, as he had in this symphony, his music is constantly showing the independence of his mind."

The first performance of the second symphony was on Tuesday of Holy Week, April 5, 1803, at a concert given by Beethoven in the Theatre an der Wien, Vienna, when the programme included also the oratorio "The Mount of Olives" and the C minor pianoforte concerto. The second symphony was first played in Boston at the Academy concerts in 1842. Its last performance here was by the Boston Symphony Orchestra on Oct. 15, 1887.



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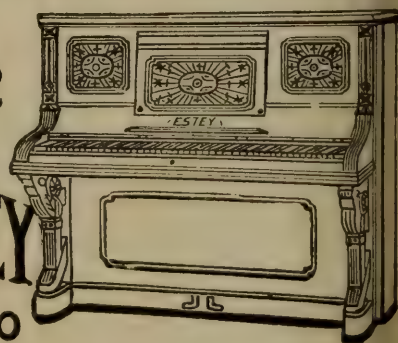
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Adagio; allegro.

Scherzo.

Andante.

Allegro molto vico.

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Saint-Saëns - - - - - Concerto for Violin, No. 3, in B minor, Op. 61

Allegro non troppo.

Andante quasi allegretto.

Molto moderato e maestoso; allegro non troppo.

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Borodine was a native of St. Petersburg. Like Berlioz, he was intended for the profession of medicine; but, unlike the distinguished French musician, who deserted drugs and set at naught parental command at the first opportunity, the Russian, from being a dutiful student, became an authority in his chosen branch — chemistry — before his countrymen knew him as a composer. While professor at the Imperial Academy at St. Petersburg, the friendship of one who was a musician directed Borodine to the practice of a new art.

The list of his compositions includes two symphonies, several lesser orchestral pieces, some chamber music, and the unfinished opera, "Prince Igor." Borodine enjoyed the friendship of Liszt, though it does not appear that he was a "disciple." He died a few years ago, at the age of fifty.

The symphonies are considered his best compositions. They are, however, not familiar to connoisseurs outside of Russia. The only performance in Germany of the one in E-flat was at the Lower Rhine Festival of 1883, held at Wiesbaden, when it was played under the direction of Mr. Nikisch. An orchestral piece, "On the Steppes," and some slighter works are the



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only compositions by Borodine which have been given in the United States. The name is entirely new on Boston programmes.

The E-flat symphony played to-day is written in the usual four movements, though the innovation of a *scherzo* preceding an *andante* is presented. The work is scored for the customary instruments, the several groups being frequently subdivided for the purpose of a fuller harmonization. It is not long,—the orchestral score contains 160 pages,—though the first movement is disproportionately extended. That the composer is somewhat restive under the yoke of conventional form is apparent in the frequent changes of *tempo* which characterize the first, second, and final movements. The sketch which follows briefly presents some of the salient features of the work.

The introduction, *adagio*, 3-4, in E-flat minor, has for principal subject what becomes the second theme of the *allegro*, into which it leads after twenty-eight measures, which subject is the composer's most important factor in developing that movement. In the introduction, it is first given out by the bassoons and low strings, and is twice stated: first, to the accompaniment of flutes, oboes, and clarinets, which have a figure in different rhythm; second, with strings added to these. The theme is marked *pesante* (forcibly).

The *allegro*, 3-4, E-flat, is begun by the clarinets and horns, which for a dozen measures sound two notes in groups of one quarter and four eighths, while the tympani mark the tonic and dominant of the chord by

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a figure of which use is several times made in this movement. The strings aid in the developing crescendo, which ends in a *marcato* phrase for the brasses completed by full orchestra *ff*. This is the first theme of the movement. No sooner is it brought to a full close than the second theme, which the ear will recognize as the subject of the introduction, is heard, first in the strings alone. Then it appears in the different instruments *sol*i, always to the same *spiccato* (detached) accompaniment. This period ends in a crescendo *ff*. The first subject is then begun in the strings. Other voices are added, and a stately unison developed. After a few bars of connecting matter, a melodic episode growing out of the second theme is introduced, which serves as a bridge for the reiteration of that theme. This is fully harmonized, and its extension through several pages is marked by effective instrumentation. The "development" portion is constructed out of materials already described. It is for the most part fully scored, and is as varied as it is ingenious.

The *coda*, *animato assai*, *ff*, has a family resemblance to the first theme ; but the *coda* does not end the movement. Again the second theme is taken up, this time in a new tempo, *andantino*, 3-2, *pp*. The soft voices of the wood-wind and the subdued strings bear along the melody until it becomes lost to sight and sound.

The theme of the *scherzo*, *prestissimo*, 3-3, is a gay, swift-moving figure, which begins in the divided strings *pp*. It is immediately repeated in the wood-wind. Then follows some charming play upon it which gathers sonority as one after another all the instruments of the orchestra are

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engaged. For many measures, the composer is occupied with extensions and modifications of the single theme. When its course seems about run, —and in one or the other parts the busy figure has been active from the beginning,—the trio of the movement, *allegro*, 3-4, is reached by a single modulation, which brings just the needed contrast. It is first stated by the wood-wind quartet, then the strings are added. With a change of tonality and manner of presentation, it receives a forceful utterance from the full band, which continues it with effective contrasts of color. The resumption of the *prestissimo* is gently accomplished, and the hurrying figure proceeds to assert itself with all the freedom and varied treatment it had before.

The *andante*, 3-4, is scored only for strings, wood-wind, including English horn, and horns. Its expressive theme is first stated by the violoncellos to the accompaniment of holding notes in the wood-wind. This being ended, the flute and English horn alternate with the subject to the syncopated accompaniment of the muted violins. The key changes, and a brief episode by the strings, clarinets, and bassoons, of a declamatory character, follows. Then the English horn resumes the theme, fragments of which are heard in the surrounding voices. A rhythmic feature of this section is the steady beat of the tympani upon two notes, which the brasses also sound as the concluding section of the movement is entered. The wood-wind is chiefly important here, being used in sonorous unison above a full accompaniment in harmony.

The ingenious *allegro molto vivo*, C, deserves more attention than can be given it here. The rugged character of the first theme lends itself easily to treatment, and the composer makes the most of it. The whole of the first part is repeated before “development” begins. Midway in this sec-

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tion, a *maestoso* movement, built upon the first theme, is introduced, which is massively scored. The time is increased in the *coda*, in which part the strings are vigorously treated.

Concerto for Violin, No. 3, in B minor, Op. 61.

Saint-Saëns.

Allegro non troppo.

Andantino quasi allegretto.

Molto moderato e maestoso ; allegro non troppo.

Camille Saint-Saëns may justly be called the most cosmopolitan French musician living. He is the one native of France who is heard of as traveling about in England, Germany, on some artistic mission bent, while there is a catholicity in his musical creed which the average catholic Frenchman does not possess. Saint-Saëns at seven studied the piano with Stamaty, and soon after commenced harmony. As a youth, he fortunately was not classed as a prodigy, though he was marvellously able and very studious. In 1847, when twelve years old, he entered the Conservatoire; and to him belongs the distinction of *never* having had the Grand Prix de Rome. His first symphony was written and performed when he was only sixteen. In 1853, he is found hard at work in the routine of his profession,—teaching, playing in church, and composing. Up to the year 1848, when he was appointed organist of the Madeleine, he had made his name respected as an interpreter upon the pianoforte of classic music. Resigning his post



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as organist in 1877, he has since devoted his time principally to composition. "La Princesse Jaune," an opera in one act, "La Timbre d'Argent," fantastic opera in four acts, both early works, produced respectively in 1872 and 1878 in Paris, were comparative failures. Affected by the harsh judgment of his countrymen, his next essays, "Samson et Dalila" and "étienne Marcel," were brought out, the one at Weimar in 1877, the other at Lyons in 1879. Later operas by Saint-Saëns are "Henry VIII." (1883) and "Proserpine" (1887), both brought out in Paris, the former having taken permanent place in the répertoire of the Opéra. A new opera by Saint-Saëns, drawn from the same source as Berlioz's "Benvenuto Cellini," is about to be produced in Paris. In other forms of composition, Saint-Saëns has written much, the symphonic poems and pianoforte concertos being best known. He has composed three symphonies, several cantatas, and three violin concertos.

Before entering upon a sketch of Saint-Saëns's third violin concerto, dedicated to Sarasate, the exact title of the work should be stated. It is "Concerto for violin, with accompaniment of orchestra." Throughout its pages the composer is consistent in maintaining the prominent and subordinate positions respectively of the solo instrument and the orchestra.

The first movement, *allegro non troppo*, C, is scored for the usual strings and wood-wind (the piccolo being sparingly used), two horns, trumpets, trombones, and cymbals. Four measures of quiet preluding from the



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strings and tympani establish the key of the movement (B minor). Then the solo instrument enters with a terse theme of eight measures, marked *appassionato*. This is immediately repeated, somewhat changed in the last half as to position. The accompaniment up to this point is in the strings (*tremolando*) and wood-wind. Now the solo instrument proceeds to elaborate the theme to a changed and more forceful accompaniment, in which the wind parts gradually thicken. This period ended, the strings and brasses boldly announce the subject, while the other wind parts fill in, the whole gaining new color in the interval. An expressive, cadenza-like passage for solo violin, gently accompanied, modulates into the key of E major; and the second subject, *dolce espressivo*, enters without break. This graceful theme unfolds to the accompaniment of holding notes in the strings, supported by the voices of horns, flutes, and clarinets. The return to the first theme is heralded by the strings, *pizzicato*, as the solo instrument holds the tonic E. The second statement of the first theme, now in E major, and its extensions, calls upon the solo instrument for many measures of brilliant passage work. A diminished wind band and the strings furnish the accompaniment, though the final bars of the section form a crescendo, in which the supporting voices are increased, and all are more strenuously used. The return of the second subject is prefaced the same as before. When it enters, it is in B major. A changed accompaniment in the strings calls for mention here. The composer begins the "development" portion without changing the tonality, though before many measures a modulation into the key of B minor is made. The solo instrument starts off with the

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first half of the first theme, and until the end of the movement is occupied in its elaboration. A fairly full accompaniment is asked of the wood-wind, the strings assuming a less important but none the less supporting attitude.

The second movement, *andantino quasi allegretto*, 6-8, B-flat, is scored for only strings, wood-wind, and two horns. The melodic germ of the movement is the theme which the solo violin takes up at the sixth measure, to the accompaniment of the divided violas and 'celli moving in syncopation. For an instant, the tune ceases, while the flute proffers an interjection. Then it continues to be interrupted for a measure or two by other of the wood-wind voices. At length, one bolder than the rest, the oboe, gives out the melody, the quiet, undulating movement of the strings continuing. Now the solo instrument varies the theme, while the accompaniment broadens harmonically. As it progresses, many fanciful touches appear in the supporting parts, the answering figure between the strings and wood-wind being noted as the solo violin leaves the uniform *piano* it has maintained from the beginning and becomes more assertive. Detailed description of the remainder of the movement is not called for. The melody remains uppermost in the solo instrument, though disguised and transformed in a skilful and interesting manner. In the accompaniment, the felicitous use of the wood-wind is conspicuous.

The orchestra is the same in the last movement as in the first. The introduction, *molto moderato e maestoso*, consists of nineteen measures of declamatory recitative for the solo violin, with an accompaniment having similar rhythmic characteristics. The key is B minor, as is that of the *allegro non troppo*, C, into which it leads. At the third measure, the solo instrument enters with a strongly marked subject, which it proceeds to develop,



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to the gradually thickening accompaniment of the whole orchestra. After a full close, the solo violin takes up the theme, now in the form of a *cantilena*, accompanied by the strings, which play a contrasting figure. The composer lingers over this episode, adding to the importance and expressive quality of the accompaniment by holding notes in the wood-wind parts. He even makes it the vehicle of some brilliant passage work before entering upon the second subject of the movement, which appears in D major. This is announced by the solo instrument, accompanied at first by certain of the wood-wind and the soft brasses *tremolando*. The accompaniment gathers force as the theme develops, the first bassoon having an obligato phrase of importance.

Passing over some connecting matter which is omitted in to-day's performance, the violin has an episode in G, in staccato triplets, based upon the second theme of the movement. As this proceeds, the accompaniment in the strings suggests the subject of the slow introduction, which finally appears in the solo violin in B minor, changed rhythmically to fit the dominating tempo, *allegro non troppo*. An harmonically full accompaniment is a feature of this section. Having rounded out this period, the composer writes a *ff* solo passage for violin, which serves to prelude the return of the first subject of the *allegro non troppo*. The lovely accompaniment, in harmony to this restatement of the first subject, will be remarked. Before proceeding to the "development," a short melodic episode for solo violin, accompanied by the wood-wind, marks a complete change of mood. The tonality now brightens; and to a syncopated accompaniment, the basses and brass marking four beats to the measure, the first subject returns, and is developed briefly. The *coda ff, più allegro* is based upon the second subject, and is fully instrumented.

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Antoine Stradivarius was descended from an old family at Cremona, and was born there about the year 1644, as there is an instrument of his in existence having a ticket written by him with the date 1736, stating his age, ninety-two. He was a pupil of Nicolas Amati, and made after his model, until about the year 1690. From the year 1670, however, he placed his own name in his instrument, having for the three previous years placed that of his master. "Luthomonographie" describes an instrument of the date of 1681, of a long form, with the back in two parts, made of fine wood, and the varnish brown, bordering on red. In the year 1690, he altered his style, and the proportions of his instrument: his model was larger, and the form of his arching somewhat flatter, the gradation of the thickness of the vibrating plates more strictly regulated, and the choice of wood carefully attended to; but he still retained some similarity to the workmanship of his master. His best instruments were made from about 1700 to 1725, and these approached nearest to perfection. The wood united beauty with great capability for conducting sound, and his model was designed with taste and skill that have never been exceeded. The thickness was greatest toward the centre, in order more fully to support the pressure of the bridge under the tension of the strings, and gradually decreased toward the sides,

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to give all the necessary vibration. The S S holes were formed with great taste, and the scroll finely carved; the varnish of a beautiful warm reddish or yellowish color, of which the secret appears to be lost. The lower plate, sides, and neck were made of beautifully figured maple, the corners not too salient, and the purpling well inlaid. The four strings are generally of equal beauty of tone, which cannot be surpassed. The details of the interior of the instrument are equally attended to with those of the exterior, all being the result of study and scientific calculation, and in harmonious proportion.

After 1725, his instruments are said to have rather fallen off in workmanship,—he was now an aged man: the arching became a little more raised, and the varnish of a browner hue, the tone also less brilliant. Probably he worked less himself, but gave directions to his assistants, among whom were his sons, Honobono and Francesco, who were inferior to him, and Charles Bergonzo, who is also said to have worked with him. Several unfinished instruments were left at the time of his death, which were completed by his sons, who placed his ticket in them, thus causing some doubt as to the entire authenticity of the instruments toward the close of his life. He died at Cremona in 1737, having attained the great age of ninety-three. He had three sons and one daughter, Catherine, who died at the age of seventy, in 1748. Two of the sons, as before mentioned, worked with their father, of whom Honobono died in June, 1742, and Francesco in May, 1743. The unusual duration of his life will account for

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the great number of instruments reported to have been made by him ; but, though there are many that bear his tickets, genuine specimens are scarce, and it is to be feared that instruments are sometimes put forward with great pretence, of which the authenticity may well be doubted, the proprietors not having the prudence of La Monnoye, in his epitaph on "Louis Barbier, Abbé de la Riviere," who, in 1670, left 100 crowns for one,—

"Ci-git un tres-grand personnage,
Qui fut d'un illustre lignage,
Qui posseda mille vertus,
Qui ne trompa jamais, qui fut toujours fort sage,
Je n'en dirai pas davantage ;
C'est trop mentir pour cent escus."

Overture, "Festival," in F, Op. 50.

Volkmann.

Robert Volkmann was by birth a Saxon. When a youth, he was instructed in music by his father. At the age of twenty-one, he went to Leipzig to study composition. He remained there three years, under the direct influence of Schumann. His next move was to Prague, the not Pesth, where he established himself, adopting Hungary as his country, the earnestness of his preference and his susceptibility to national influences being apparent in his compositions, which belong to the period of forty years spent in Pesth.

Volkmann was a prolific composer, and worked in every musical field save that of opera. His vocal pieces are numerous. Souvenirs, sketches, dances, melodies, marches, and the like, form the bulk of his contribution to the department of pianoforte music. In orchestral and chamber-music, he was much more ambitious. Two symphonies, in D minor and B-flat respectively, two overtures, "Richard III." and a "Fest-Ouverture," two serenades for strings, six string quartets, a concerto for violoncello, two pianoforte trios, and many other things less pretentious testify his activity. The symphonies and overtures, several of his quartets, and the violoncello concerto have been played in Boston. Volkmann was very peculiar in his mode of living, reticent and morose. He lived in seclusion, attending concerts only to hear his own music, when he always wore a dress coat and

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white tie, to be in readiness for the call upon the stage which he expected. Although he died of heart trouble after a day of only usual activity, his eccentric life seemed to justify the report at one time circulated, that he starved to death.

Volkmann's "Festival" overture in F, written to commemorate the twenty-fifth anniversary of the Conservatory at Pesth, an institution with which he was identified, is a richly instrumented, sonorous work, in regular form. Its chief themes are developed at length, and with much variety of treatment. As becometh the jubilee of a music school, our composer scores his overture for an unusually large orchestra, thus, it may be, subtly recognizing the numerous branches taught. Besides the customary strings and wood-wind, parts are written for piccolo, six horns (two *ad libitum*), trumpets, trombones, tuba, four tympani (two *ad libitum*), cymbals, and great drum.

After a full chord in F major, a short *andante* movement in common time is entered upon, whose theme may stand as the *motif* of the overture, as the composer makes conspicuous use of it in following pages. It is first announced in four-part harmony by the strings *piano*; but, ere its statement is completed, the wood-wind and horns are added. Following a few measures of connecting matter, it is repeated *ff* by the full orchestra. The *andante* section ends with a graceful episode growing out of the preceding subject, which reaches a climax on the chord of the dominant. Now the

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main movement of the overture, *allegro animato*, common time, begins. It starts off with a strongly marked theme. Play upon this, generally of a robust character, occupies a number of measures. Then follows a *meno mosso* period related to the subject of the *andante*. A variant of this in the tempo of the *allegro* soon appears in the strings, then in the wind parts. After a pause, the composer gradually works up a crescendo, which establishes the subject of the *andante* and the first theme of the *allegro* simultaneously. With much effect and with varied tonality, the two themes play against each other *ff*, one in the strings and wood-wind, the other in the brass. With no relaxation of ardor, the composer relinquishes one subject, and continues—in syncopation, the brasses and tympani against the remainder of the instruments, including piccolo, now heard for the first time—the first theme of the *allegro*. This is developed with a particularly sonorous use of the wind parts.

A brief *meno mosso* episode prefaces the way for a return of the subject of the *andante*, which is expounded with fanciful touches in the strings and wood-wind. The parts gradually thicken, the time accelerates, and we enter a new section, *più mosso*, also in common time. A new subject is given out by all the strings, clarinets, and bassoons. This is developed with the full strength of the orchestra. To the sound of holding notes in the horns and tympani, the *coda*, marked *presto*, is begun by a cleverly developed crescendo, starting in the low strings and gradually enveloping

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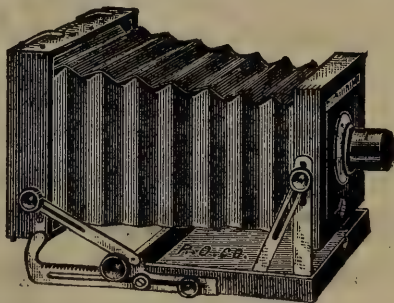
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the whole band. It finds its climax *ff* in an *andante maestoso* movement, the theme of which is now familiar to the ear. Here, for the first time, the tuba adds its voice. The *coda* is brief and vehement.

Saint-Saëns's first symphony won the prize offered by the Paris Exhibition committee of 1853. The details of his success are thus told:—

“The works were to be submitted to a jury, in which Auber was the leading authority. The young composer distrusted the old one, and played on him the following trick. He composed his first symphony on ‘Prometheus in Chains’ in ten days, and sent it to a friend in London to transmit to Paris. The great day arrived. Saint-Saëns’s ‘Prometheus’ was unanimously crowned. Auber, deceived by the English postmark, was one of the warmest partisans of the work. When the name of the composer was announced, Auber cursed the trick of Saint-Saëns, and swore to be revenged. He succeeded so well that ‘Prometheus’ was never presented, and the money allotted for the production of the prize work was diverted to producing a cantata scribbled by Rossini in a few hours.”

Here is another glimpse of the Saint-Saëns of maturer years: “For the carnival festivities of mid-Lent, the most austere of Parisian musical societies, the Trompeble,—in which even operas are ostracized as being not sufficiently orthodox, classically speaking,—the director, M. Lemoine, allows a part of the programme to consist of musical burlesques and parodies. For these productions, Camille Saint-Saëns is always called into requisition. One of his contributions was called the “Carnival of Animals,” and he himself played the piano accompaniment. The Messrs. Marsich and Debroux were the violinists; Mr. Brandoukoff, the violoncellist; and Mr. Taffanel, the flutist. The introduction to this zoölogical fantaisie was the lions’ royal march; then came the chickens, followed by the turtles, elephants, kangaroos, the long-eared braying species, ending with a various class of fossils. In the midst of this ludicrous symphony of the animal kingdom, Saint-Saëns placed the pianists as a peculiar class of bimana. Played as it was by consummate musicians, this extravaganza was most amusing and enjoyed by the most serious; by members of the Institute,—M. Renan, Dr. Pasteur, etc.,—who every fortnight are in attendance to follow the regular programmes.”



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TUESDAY Afternoon, Jan. 21, at 2 o'clock.

1. Toccata and Fugue, *D minor*, Bach-Tausig
2. Sonate, *E minor*, op. 90, Beethoven
3. { *a.* Pastorale, Scarlatti
 b. Capriccio,
4. { *c.* Menuet a l'antique, Paderewski
 d. Impromptu, *B-flat*, Schubert
 e. Spinning Song, Mendelssohn
5. { *a.* Dance of Gnomes, Schumann
 b. Tarentelle di bravoura Liszt

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THURSDAY Afternoon, Jan. 23, at 2 o'clock.

1. { *a.* Orgel Fantasie and Fugue, Bach-Liszt
 b. Fantasie, *D minor*, Mozart
2. Sonate, *C-sharp minor*, op. 27, Beethoven
3. { *a.* Valse, *A-flat*, op. 34, Chopin
 b. Berceuse,
 c. Ballad, *G minor*,
 d. Andante spianato et Polonaise,
4. { *a.* Spinning Song from the "Fly-
 ing Dutchman," Wagner-Liszt
 b. Isolde's Love Death, Liszt
5. Spanish Rhapsodie, Liszt

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Saturday Evening, January 11, at 8.00.

PROGRAMME.

MacDowell - - - Symphonic Poems, "Lancelot and Elaine"
(New, first time.)

Schumann - - - Concerto for Pianoforte, in A minor, Op. 54

Gade - - - - - - Symphony No. 1, in C minor

Soloist, Madame ANNA STEINIGER-CLARK.

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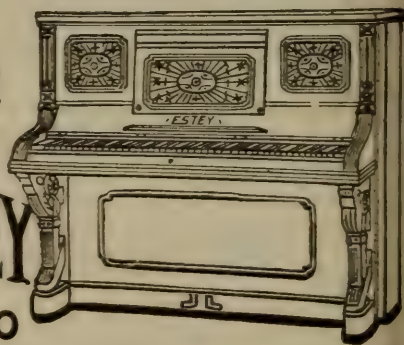
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PROGRAMME.

E. A. MacDowell - Symphonic Poem, "Lancelot and Elaine," Op. 25
(New, first time.)

Schumann - - - Concerto for Pianoforte, in A minor, Op. 54
Allegro affettuoso.
Intermezzo; Andantino grazioso.
Allegro vivace.

Gade - - - - - - Symphony No. 1, in C minor
Moderato con moto; allegro energico.
Scherzo.
Andantino grazioso.
Molto allegro, ma con fuoco.

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The Programme for the next Public Rehearsal and Concert will be found on page 411.

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This is Mr. MacDowell's latest published work for orchestra.* It was written three years ago at Wiesbaden, and was performed soon after at Darmstadt. Its immediate predecessors were the second pianoforte concerto (in C minor, Op. 23) and the symphonic poems, "Hamlet" and "Ophelia." The D minor concerto was played at the Boston Symphony concert of April 13, 1889 (the composer was the pianist). The poems have not been heard here. To his friend, Templeton Strong, the composer dedicates his "Lancelot and Elaine," which was published in 1888 by Hainauer, of Breslau, and is scored for full modern orchestra, including piccolo, great drum, and cymbals. "Nach Tennyson" is inscribed upon the title-page, and even a hasty scanning of the work reveals the composer's absorption in the lovely Arthurian idyl and the presence of a definite "programme" in his musical delineation of it. The brief and imperfect sketch of the work which follows was prepared after the composer had indicated to us his characterization of representative themes.

The introduction, *moderato quasi andante*, D minor, C, represents in a general way King Arthur's Court. Its principal subject (afterwards connected with the Queen) is first stated by the strings *pp*. A few measures of an energetic character intervene before the wood-wind takes up the melody. The introduction proper occupies thirty-six measures, though the first suggestion of a new subject (first horn) comes without change of tempo

* He has since written a symphony "Roland," an orchestral suite, and a symphonic poem, "Lamia." A four-hand piano arrangement of the work played to-day has been published.



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several measures earlier. This is Lancelot's theme, which the horn quartet fully state in the new tempo *più mosso* to an accompaniment by the low strings. Now it appears harmonized in the strings and wood-wind, terminating, after a crescendo, in a new theme, *l'istesso tempo*, 3-4, which we shall find, as the work develops, is an effective factor in the tournament scene. This first touch of it comes with a sudden shock, for all the instruments speak *ff* in its bold rhythm. Fragments of it furnish a connecting link, which leads to another theme. This is representative of Elaine, and is stated by the oboe, accompanied at first almost inaudibly by the strings, flutes, and clarinets. The second half of it is heard with a fuller accompaniment. An extension of the Elaine theme is given to the horns in harmony, the strings—excepting the violas, which play the theme—accompanying.

The tournament scene is approached by an episodic passage containing fragments of the Lancelot theme, and in the violas, *poco marcato*, a rhythmic suggestion of the tournament theme proper. Now a fanfare for the combined brass, built upon the theme of the introduction and gaining energy with every bar, serves as prelude to the long and brilliantly instrumented tournament section, which enters *più allegro e con fuoco*, 3-4. Beginning *pp*. in the violins, the galloping figure, gathering strength through ten measures, is succeeded by the second tournament theme, foreshadowed earlier in the work, for full orchestra. For a number of measures and in

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brilliant and striking dress, these two subjects are elaborated by the combined instruments. At the height of the contest, Lancelot's theme is heard in the brasses, as the wood-wind play a *ff* accompaniment in triplets, and the violins the principal theme of the tournament. After ten measures, the trombones and tuba play a fanfare, and the tournament is pictured anew with changed treatment, growing more pictorial as it develops. Accompanied in the wood-wind as before, the Lancelot theme appears again and gradually dominates the orchestra as the stirring scene reaches a climax. The measures of interjection that follow, suggestive of Lancelot and the tournament, may indicate his fall and departure.

A new section is now entered upon as the flutes and clarinets play the gentle Elaine melody. Only once stated by them, it is transferred to the horns and joined with Lancelot's theme, also given the horns. The tempo here is *moderato, ma non troppo lento*. The working out of the two themes together occupies several pages of the score. As the melodies thread their way from one voice to another, the observant will note the plentiful color touches in the accompanying instruments, and the scholarly and gracious writing for the strings.

Lancelot and Elaine separate. The theme of the orchestra is that of the introduction (Arthur's Court). At the sixteenth measure, the oboe, bassoon, and violas take up Lancelot's melody to an accompaniment which assumes a dramatic character as the strings, in a *con fuoco* passage, leap along to the impetuous *non troppo allegro, ma con fuoco*, 3-4.

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This passionate scene may stand for the interview between Lancelot and the Queen, having the dramatic ending depicted by Tennyson. The theme stated by the trumpets is related to the melody of Elaine. From this point to the end of the work, the individual hearer who is familiar with the poem will not mistake the composer's meaning. The section, while strongly emotional, is an example of inventive skill.

Concerto for Pianoforte, in A minor, Op. 54.

Schumann.

Allegro affettuoso.

Intermezzo: Andantino grazioso.

Allegro vivace.

Schumann's only pianoforte concerto had its germ in a sketch called "Fantasie for Pianoforte and Orchestra," which was written in 1841, rehearsed with the Gewandhaus orchestra (which Schumann conducted at that time), but in its original cast never performed in public. Twice before had Schumann set out to write a pianoforte concerto. The first time, an impressionable youth of seventeen, he was stayed by his ignorance of musical form; the second, when at Heidelberg in 1830, thirteen years later, before he had finally decided upon a musical career, though he was earnestly studying composition in secret. Neither of these attempts endured. In 1845, Schumann wrote an *intermezzo* and a *finale*, joined them to the *fantasie*, called the whole a concerto, which his distinguished wife played

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on her concert tours of 1845-46. The concerto, says Louis Ehlert, "is the apotheosis of all that Schumann ever wrote for the pianoforte. It does not group its picturesque lines in the natural rainbow order of coloring, as do several of his youthful compositions: the experienced hand of the master is everywhere visible,—the skill of him who understands how to give his thoughts an irresistible expression and to endow that expression with an irresistible effect."

Another writer finds it highly typical:—

"More, perhaps, than the master's last symphony, this concerto is intensely personal as regards the composer, whom it reveals in perfection, not only as regards the height and depth of his genius, but as to his mood and fashion of thought. All the melancholy of the man, his sweetness, his poetic nature, and the sensitiveness which was, as usual, its attendant, may be traced in this work. Schumann must have thrown his whole soul into the music, and now it repays him a hundred-fold; for, wherever the concerto goes, there goes, also, a golden-mouthed pleader on the master's behalf."

An analysis of the concerto has been compiled:—

"It opens *allegro affettuoso* (A minor, C), after a single note for the orchestra, with a passage for the pianoforte alone, which in the second part of the movement becomes prominent. The independence of this prelude, as regards the themes to follow, suggests Beethoven's E-flat con-



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certo; but, at the same time, the difference between the openings of the two works is very great. Immediately after the prelude is heard the leading subject from the oboe, accompanied by clarinets, bassoons, and horns, a subject of singular sweetness and tenderness of expression. Those who love to trace coincidences in music — a fascinating pursuit, by the way — will also observe the strong likeness between the first phrase of the theme and that which begins Mendelssohn's symphony (*Scotch*) in the same key. The subject is repeated by the pianoforte alone; and, during the *bravura* following, a broadly phrased melody for the first violins expands into the second subject, beginning in the relative major key. A brief development of this, and the first theme now in C major reappears, followed by a charming clarinet solo, which grows out of it, the pianoforte accompanying with arpeggios. The episode thus entered upon is of considerable length, but all too short for those who appreciate the beauty of the modulations and the significance of the conversation carried on by the wind instruments above the fountain-like ripple and spray of the pianoforte. Various tributary melodies will be noted by attentive listeners. An energetic *tutti*, founded upon the second theme, modulates to A-flat, in which key begins a short *andante espressivo*, introducing the opening bars of the leading melody on a pedal. The gentleness and repose of this feature in the movement are not only grateful, but throw into strong relief the passion of the *allegro*, when it resumes with the subject of the introduction. At



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the close of the "fantasia" upon this theme, we get back to the relative major of the original key and to an extended development of the leading theme, the wood-wind once again coming well to the front. The *réprise* (*à tempo*) follows, and thence to the fine *cadenza*, written by Schumann as a guard against possible association with incompetency, nothing new presents itself. The *coda* (*allegro molto*), principally founded upon the leading theme, is as spirited and effective as the peroration of such a movement ought to be.

"The place of the slow movement is occupied by a comparatively brief *intermezzo, andantino grazioso* (F major, $\frac{2}{4}$), which opens with a passage as distinctive of the master's grace and delicacy as anything in the entire work. The development of this is succeeded by one of those broad *cantabile* subjects in which violoncellos delight. Out of these materials, with a few accessories, Schumann has constructed the movement. The closing bars reproduce the first four notes of the principal theme of the *allegro* in alternate major and minor keys, as though coquetting between the two, and then lead directly to the *finale, allegro vivace* (A major, $\frac{3}{4}$), in *rondo* form.

"A few bars of introductory matter, and the subject is heard in full from the pianoforte. This theme duly worked, a second makes its appearance, and attracts notice by an ingenious rhythmical device, which, if by no means original, is skilfully wrought out. The elaborate and difficult solo

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to which this leads ends with the return of the first theme, briefly treated in imitation prior to the entrance of a new melody, given to the oboe. These are the materials out of which, with unflagging energy and unfailing skill, Schumann has constructed one of the most brilliant concerted movements ever written."

ENTR'ACTE.

BEETHOVEN AND GOETHE.

BY J. S. SHEDLOCK.

In the supplement to the new edition of his "Neue Beethoveniana," Dr. Theodor Frimmel recapitulates the little hitherto known respecting the relationship of the great musician to the great poet, and gives, besides, fresh and valuable material. Her Royal Highness the Grand Duchess of Saxe-Weimar allowed him to take copies of two autograph letters in the Goethe Museum at Weimar. They are from Beethoven to Goethe, and bear the dates 1811 and 1823, respectively. In 1810, Bettina Brentano, Goethe's friend, wrote to the poet about meeting Beethoven at Karlsbad. Goethe replied almost immediately; and Bettina at once wrote off to Beethoven, telling him whom he was likely to meet. Beethoven's admiration for the works of Goethe was very great. Already in 1790 he had com-



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menced composing music to his poetry, and in the very year about which we are speaking he had set the famous lines beginning "Nur wer die Sehnsucht kennt" no less than four times. His first letter to Goethe, dated Vienna, April 12, 1811, is as follows:—

Your Excellency,—A friend of mine, a great admirer of yours (as also I), is leaving here suddenly, so that I have but a moment to avail myself of this urgent opportunity of thanking you for the long time I have known you (for since my childhood I have known you),—that is but little for so much. Bettina Brentano has assured me that you will receive me in a kind, nay, friendly way. But how could I think of such a reception, as I am only in a position to approach you with the greatest reverence and with an inexpressible deep feeling (of gratitude) for your noble creations? You will soon receive the "Egmont" music from Leipzig through Breitkopf & Hærtel, that noble "Egmont" which, through you, I conceived, felt, and gave in tones with the same warmth with which I read it. I much wish to know your opinion of it: even blame will be beneficial to me and to my art, and will be as acceptable as the strongest praise.

Your Excellency's

great admirer,

LUDWIG VAN BEETHOVEN.

The two met, not at Karlsbad, but at Töplitz in 1812. Of Beethoven, Goethe wrote among other things to Zelter: "His talent astounded me. He is, unfortunately, quite an intractable character." Of Goethe, Beethoven in laconic style wrote, "Goethe likes the air of courts more than becomes a poet."

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The second letter, dated Vienna, Feb. 8, 1823, runs thus:—

Your Excellency,—Still, as in my boyish days, living in your ever young and immortal works, and always mindful of the happy hours which I spent near you, the occasion arises for me, on my side, to recall myself to your memory. I hope you will have received the dedication to your Excellency of the “Calm Sea and Prosperous Voyage,” set to music by me. They both seem to me well fitted by reason of their contrast for interpretation by the instrumentality of music. How glad should I be to know whether I have suitably combined my harmony with yours! Also your advice—which I might regard as the truth—would be extremely acceptable to me; for I love truth above all things, and with me it never shall be said *veritas odium parit*. It is possible that shortly several of your unequalled poems may appear—among them “Restless Love”—set to music by me. How highly should I value a general observation upon the composition or setting to music of your poems! And now a request to your Excellency. I have written a grand Mass, which I shall not publish for the moment, as it is intended to be sent to the most distinguished courts. The subscription is only 50 ducats. With this intention, I have addressed myself to the Embassy of the Grand Duchy of Weimar, which has accepted my appeal to the Grand Duke, and has promised to convey it to him. The Mass can also be performed as an oratorio, and who knows?—nowadays societies for the relief of the poor, etc., may be glad to make use of it. My request is this,—that your Excellency may direct the Grand Duke’s attention to it, in order that he may become a subscriber. The Grand Ducal Embassy has informed me that it would be advantageous if his Serene Highness were influenced in its favor beforehand. I have written very much, and have gained well-nigh nothing by my writing. And now I am no longer alone. For more than six years, I have been father to a son* of my dead brother,—a promising boy in his sixteenth year, devoted to the sciences,

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and already quite at home in the rich mines of Greek literature. But in these lands this sort of thing is very expensive, and, with boys who are studying, it is not only the present, but the future, that must be thought of; and, while hitherto my thoughts have been wholly occupied with art, my view must now extend itself to the every-day affairs of life. My income is very uncertain. My affliction has not permitted me for many years to make art journeys, and especially to grasp at all that leads to profit. Should complete health be again restored to me, I might still fairly look forward to better things. But your Excellency must not think that it is on account of this application that I have dedicated to you the "Calm Sea and Prosperous Voyage." This was already done in May, 1822, and the desire to make known the Mass in this manner was not then thought of; in fact, it was only thought of a few weeks ago. The respect, love, and esteem which I already had for the immortal Goethe from my boyhood have always remained with me. But there is that which cannot be expressed in words, particularly from such a bungler as I am, whose only thought has been to make himself master of tones; but a natural impulse steadfastly impels me to say so much to you, for I live in your writings. I know that you will not fail to intercede for an artist who is only too conscious how remote are his chances of making a livelihood, and whose necessity compels him to make influence for the sake of others. Goodness is always patent, and I know that your Excellency will not refuse my request. A few words from you will bring me happiness. With the deepest and most unbounded esteem, your Excellency's ever faithful

BEETHOVEN.

The Mass spoken of was, of course, the great Mass in D, which occupied Beethoven's attention from 1816 to 1822. "The stammering of Beethoven," says Dr. Frimmel, in commenting upon this remarkable letter, "must have made a peculiar impression on the eloquent Goethe. It appears

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almost certain that he never answered. But the reason of his silence is not perfectly clear." Dr. Frimmel considers these two letters as among the most interesting and important of those which we possess in Beethoven's handwriting.

Symphony No. 1, in C minor, Op. 5.

Gade.

Moderato con moto, allegro energico.

Scherzo.

Andantino grazioso.

Molto allegro, ma con fuoco.

Gade's career has been as equable and free from vicissitude as his music is suave and transparent. His first overture, "Ossian," written while a student at Copenhagen, earned for him the prize of the Copenhagen Musical Union. This drew to him the attention of the music-loving king, who gave him a royal stipend with which to take a foreign journey, for art's sake. In reality, Gade was as much a "prize pupil" as were ever Berlioz, Bennett, Sullivan, or Mackenzie, whose talents brought them the privilege of foreign study,—only the king, and not an institution, became his banker. Gade's music had preceded him to Leipzig, where, in 1843, Mendelssohn bade him most cordial welcome. He travelled to Italy in due course, but not long did he tarry. For the next few years he is found at Leipzig or Copenhagen, conducting and composing. During one season he held the post of conductor of the Gewandhaus concerts. Since 1848, he has remained at Copenhagen, most honored musician of the realm.

Readers of the following extracts from Mendelssohn's correspondence may reach an estimate of Mendelssohn's appreciation of Gade, and also get a look at the C minor symphony. To his sister Fanny, he writes, on Jan. 12, 1843:—

"Yesterday, we rehearsed a new symphony by a Dane named Gade, which we mean to bring out in the course of the next month, and which has delighted me more than any other piece for a long time. He has a

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great, a remarkable talent; and I wish that you might hear this altogether peculiar, very earnest, and well-sounding Danish symphony. I write him a few lines to-day, although I know nothing at all of him, farther than that he lives in Copenhagen and is twenty-six years old. But I must thank him for the pleasure; for really there scarcely is a better one than to hear fine music, and to wonder more and more with every bar, and yet feel more at home. Ah! if it only did not come so seldom."

The same day Mendelssohn wrote Gade in these words: "We had yesterday the first rehearsal of your symphony in C minor; and, although I am personally quite unknown to you, I cannot resist the wish to address you, in order to tell you what extraordinary pleasure you have caused me through your excellent work, and how heartily grateful I am to you for the great enjoyment which it has afforded me. No piece for a long time has made a livelier or more beautiful impression on me; and, as I wonder more and more with every bar, and yet feel more at home, it became a necessity with me to-day to express to you my thanks for so much joy, to tell you how high I place your noble talent, how eager this symphony — the only thing which I yet know of you — makes me to see your earlier and later things. And, since I hear that you are so young, it is to *the later* that I can look with especial joy. For them I have firm hopes in so beautiful

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a work. . . . We shall make still more rehearsals of the symphony, and bring it out in three or four weeks. The parts were so full of errors that we have got first to look them through together, and have several of them newly copied; and then, probably, it will not go like a new thing, but like a thing familiar and dear to the whole orchestra. Indeed, that was the case yesterday; and among us *musicians* there was but one voice. Still, it must go so that *every one* may hear it."

In a letter dated seven weeks later, he tells Gade of the performance :

"Yesterday, in our eighteenth subscription concert, your C minor symphony was performed for the first time, to the lively, undivided delight of the whole public, breaking out into the loudest applause after each of the four movements. After the *scherzo*, there was a real excitement among the people; and it seemed as if there would be no end to the jubilation and the hand-clapping. So, too, after the *adagio*; so, too, after the last movement, and after the first,—after all, in fact. To see the musicians so unanimous, the public so in raptures, the performance so successful,—that was as great a joy to me as if I had made the work myself! or even greater; for, in one's own, one always sees the faults, the non-successful parts, the clearest, whereas in your work I feel nothing at all but joy over all the glorious beauties. . . . The man who wrote the last half of the

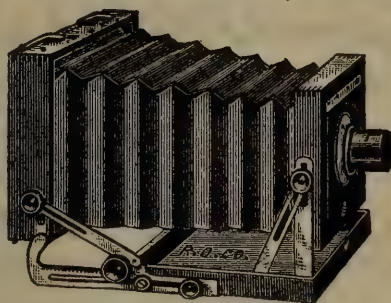
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scherzo is an excellent master, and from him we have the right to expect the greatest and most glorious works,—that was the universal voice last evening in our orchestra, in the whole hall ; and we are not changeable people here. So you have gained for yourself by your work a great crowd of friends for life. Go on, and fulfil our wishes and our hopes by writing many, many works in the same kind, of the same beauty, and help to give a new life to our beloved art, for which Heaven has given you all that it can give.

“ Besides the rehearsal, of which I had written you before, we had had within these last days two others ; and, save a few slight and unimportant errors, the symphony went with a life and an inspiration for which alone one could already see how delighted we musicians all are with it. I hear that Kistner is to publish it. Allow me the question whether the superscription of the first introduction in 6-4 measure, which afterwards returns, might not lead to misunderstandings. It stands there, if I am not mistaken, *moderato e sostenuto*. Instead of this *sostenuto*, should not something like * *con moto* or *con molto di moto* be engraved ? The former superscription would (as it seems to me) lead to the right *tempo*, if it were 6-8 instead of 6-4 measure ; but, in 6-4, one is so very much accustomed to count off the single quarters heavily or slowly that I imagine the movement would be taken too slow, as it indeed happened with me in the first rehearsal, *until I kept no longer to the notes and superscription, but only to the sense. And, since so many musicians cleave so fast to just these superscriptions, I wanted at least to express to you my doubts in this regard.*”

The last performance in Boston of the C minor symphony was at the Boston Symphony Concert of Jan. 15, 1887 (Mr. Gericke).

* Gade profited by Mendelssohn's suggestion.

Geo. H. Ellis printed this programme at
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PROGRAMMES.

TUESDAY Afternoon, Jan. 21, at 2 o'clock.

1. Toccata and Fugue, *D minor*, Bach-Tausig
2. Sonate, *E minor*, op. 90, Beethoven
3. { *a.* Pastorale, Scarlatti
- { *b.* Capriccio,
- { *c.* Menuet a l'antique, Paderewski
- { *d.* Impromptu, *B-flat*, Schubert
- { *e.* Spinning Song, Mendelssohn
4. Carnival, op. 9, Schumann
5. { *a.* Dance of Gnomes,
- { *b.* Tarentelle di bravoura Liszt

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THURSDAY Afternoon, Jan. 23, at 2 o'clock.

1. { *a.* Orgel Fantasie and Fugue,
- { *b.* *G minor*, Bach-Liszt
2. Sonate, *C-sharp minor*, op. 27, Beethoven
- { *a.* Valse, *A-flat*, op. 34,
- { *b.* Berceuse, Chopin
- { *c.* Ballad, *G minor*,
- { *d.* Andante spianato et Polonaise,
4. { *a.* Spinning Song from the "Fly- Wagner-
- { *b.* Isolde's Love Death, Liszt
5. Spanish Rhapsodie, Liszt

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Friday Afternoon, January 24, at 2.30.

Saturday Evening, January 25, at 8.00.

PROGRAMME.

Mendelssohn - - - - - - Overture, "Melusine"

Weber - - - - - - Aria from "Euryanthe"

Grieg - - - - - - Suite, "Peer Gynt"

(First time at these concerts.)

Dvorák - - - - - - - Songs with Piano

(a.) "Mein Lied ertönt."

(b.) "Ei wie mein Triangel."

(c.) "Als die alte Mutter."

(d.) "Darf des Falcon Schwinge."

Schumann - - - - - - Symphony in E-flat (Rhenish)

Soloist, Mr. W. J. WINCH.

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PROGRAMME.

BRAHMS	-	-	-	-	-	-	-	Sonata in C major, Op. 1
MENDELSSOHN	-	-	-	-	-	-	-	Charakterstück, Op. 7, No. 7
SCHUMANN	-	-	-	-	-	-	-	Novelette in E, Op. 21, No. 7
CHOPIN	-	-	-	-	-	-	-	Prelude in D minor, Op. 28, No. 24
CHOPIN	-	-	-	-	-	-	-	Impromptu in F-sharp, Op. 37
CHOPIN	-	-	-	-	-	-	-	Etude in A minor, Op. 25, No. 11
SCHUMANN	-	-	-	-	-	-	-	Carnival, Op. 9

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SATURDAY EVENING, JANUARY 25, AT 8.00.

WITH HISTORICAL AND ANALYTICAL NOTES PREPARED BY

G. H. WILSON.

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Friday Afternoon, January 24, at 2.30.

Saturday Evening, January 25, at 8.00.

PROGRAMME.

- Mendelssohn — — — — — Overture, "Melusina"
- Weber — — — — — Romance from "Euryanthe"
- Grieg — — — — — Suite, "Peer Gynt," Op. 46
 "Daybreak."
 "The Death of Aase."
 "Anitra's Dance."
 "In the Halls of the King of the Dovre Mountains."
 (The imps are chasing Peer Gynt.)
 (First time at these concerts.)
- Dvorak — — — — — Songs with Piano
 (a) "I chant my Lay."
 (b) "Hark, how my Triangle."
 (c) "Songs my Mother taught me."
 (d) "Cloudy Heights of Tatra daring Falcon haunteth."
- Schumann — — — — — Symphony No. 3, in E-flat (Rhenish), Op. 97
 Vivace.
 Molto moderato.
 Andante.
 Religioso.
 Vivace.

Soloist, Mr. WILLIAM J. WINCH.

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The Programme for the next Public Rehearsal and Concert will be found on page 443.

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Mendelssohn wrote this overture after hearing Kreutzer's opera of "Melusina," the overture to which especially displeased him. It is the last in the chain of his four greatest concert overtures, which were composed in the following order: "Midsummernight's Dream"; "Calm Sea and Happy Voyage"; "Fingal's Cave"; "Melusina." The autograph score of the "Melusina" is dated "Düsseldorf, Nov. 14, 1833." The first performance was at Düsseldorf the following July. Wittily alluding to it, in connection with the "Fingal's Cave" and "Calm Sea" overtures, Mendelssohn says, "With it I bid good-by to water forever."

In the old German legend which Heinrich Hofmann has treated in cantata form, Melusina loves and is beloved by a knight from whom, ere they marry, she exacts a promise that every Saturday her whereabouts shall remain unknown to him. They are happy together until the husband breaks his oath, discovering on a fatal Saturday Melusina in the form of a mermaid, which under the influence of a spell, she is obliged to assume. They part: the knight enters a monastery, where he is haunted by the phantom of the unhappy Melusina.

Each hearer must judge for himself how far the story is intended to be conveyed in the music. Mendelssohn once reproved a critic who found in it "the red coral, sea-green monsters, magic castles, and ocean depths," saying, "Mere absurd fables!" To a friend who asked him the significance of the overture, he replied, "H'm! a *mésalliance*." In one of his pleasant letters, Mendelssohn tells the story of its first performance,—how one evening he had "a great treat" in trying over his *rondo* in E-flat from the proof-sheets, and giving the band "a supper of *Kalbsbraten und But-*



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terbrod, when they all got as tipsy as heart could wish. Not that this was the treat I meant, but my overture to 'Melusina,' which was played for the first time, and which I liked immensely. In many pieces you can tell from the first note that they will sound right; and so it was with this as soon as the clarinets dashed off in the first bar. It went badly; and yet I had more pleasure than in many a perfect performance, and came home at night in such a state of delight as I have not felt for ever so long. They played it three times; and, at the end of all, directly after the last soft chord, out came the trumpets with a *tusch* in my honor, which was most ludicrous."

Schumann, in a charming essay, finds the overture to clearly describe in tones the life and motion of the depths. He says: "The whole begins and ends with an enchanting, water-like *motivo*, which ebbs and flows with such effect that we seem to be carried from the battle-ground of violent human passion to the midst of the sublime, earth-embracing ocean, especially where it modulates from A-flat, through G, to C. The rhythm of the knightly *motivo* in F minor would gain in pride and significance, were it taken in a slower tempo. The melody in A-flat is so tender and caressing that we think we see Melusina's lovely face behind it. Among fine instrumental details, we still seem to hear the fine B-flat of the trumpets (near the commencement), forming the seventh of the chord,—a tone of primeval times."

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This romance, from the first act of Weber's opera, is sung by Adolar whom Hanslick describes as "the weak-minded minnesinger," who in the morning boasts of his confidence firm as a rock, and in the evening, upon the most superficial suspicion, leads his lady-love to death.

'Neath the almond blossom waving,
By the Loire's flowing stream,
Where my loved one first did charm me,
There of her I fondly dream.
She the purest, sweetest, dearest,
Chaste as snow, a rose most rare !
'Neath the almond blossom waving,
She appears in vision fair.

When the golden stars were shining
On the Loire's fertile shore,
Flash'd to heav'n her radiant glances,
Pledging love forevermore.
Joyful, hopeful, fond, and faithful,
Eye to eye spoke love to love ;
'Neath the stars forever shining
Hearts were knit by Heav'n above.

Lovely rose, of faith the token,
On the Loire's verdant strand,

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E'en when storm and wave are raging,
Thou the pledge of spring shalt stand.
Fondest, purest, sweetest, dearest!
I am thine, and thou mine own.
Lovely rose, of faith the token,
Grace my darling's breast alone.

Suite, "Peer Gynt," Op. 46.

Grieg.

Daybreak.

The Death of Aase.

Anitra's Dance.

The Hall of the Mountain King.

Grieg, like Chopin, Dvorák, and Tschaikowsky, gets his inspiration from national sources. It came, however, with his maturity; for, though born in Norway, his early studies were conducted for the most part in Germany, and gave no distinct premonition of their future trend. Ole Bull may be said to have discovered Grieg; for it was he who, on hearing the boy of fifteen play the pianoforte, insisted that he be sent at once to Leipzig, where he remained four years. After Leipzig, Grieg visited Copenhagen, then the literary and æsthetic centre of Scandinavia. Here, in 1863, when he was twenty years old, began his first serious acquaintance with the folk-songs of his people, from whose tender melancholy he has not since been parted. The influence and companionship of Richard Norkraak, a composer of great promise, who died young, must not be overlooked in tracing the development of Grieg's individuality. What came of their friendship

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Grieg has himself told : "The scales suddenly fell from my eyes when first I learned through him to understand Norwegian folk-melodies and my own nature. We united ourselves against the mingled Gade-Mendelssohn weakly-effeminate Scandinavianism, and struck out with enthusiasm into the new pathway which the Northern school is at present pursuing." Nor-
kraak's songs, Kjerulf's romances, Ole Bull's "Visit to the Sater," and afterwards Björnson's poems and the dramas of Henrik Ibsen have had an ineffaceable influence on Grieg's music.

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867,—a midway period in the career of one who is now occupying a share of the cultivated world's attention. This synopsis of the poem, or allegory, is presented : "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people ; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night, he wanders about, and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death, he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the



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coast of Morocco. In one of the Arabian deserts, he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to whose arms he at last returns, old and gray."

The suite played to-day is a reduction of the voluminous music Grieg composed for the production of the drama on the stage. The first movement, Daybreak, *allegretto pastorale*, is scored for small orchestra. The second, *andante doloroso*, consisting of four measured periods for muted strings, is a funeral march. The third, *tempo di mazurka*, is written for divided strings and triangle. The fourth, *alla marcia e molto marcato*, a somewhat grotesque march, is scored for full modern orchestra, and pictures the imps tormenting Peer Gynt.

The suite was played for the first time in Boston last summer at one of the Popular Concerts in Music Hall. Grieg is now living in Bergen, Norway. Of late, in company with his wife, who is a singer, he has made a number of professional tours, appearing both as pianist and conductor. Last season he was the honored guest of the London Philharmonic Society. Only a few weeks ago, we hear of him in Paris, where at the Chatelet Concerts M. Colonne arranged a programme consisting chiefly of his compositions.

ENTR'ACTE.

From a sketch of Edward Grieg's life written by Henrik Sundt, we extract the following :—

"From the year 1874, Grieg has been a wanderer, winning laurels in



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Germany, Holland, Denmark, and elsewhere, sometimes conducting the 'Harmony' Society at Bergen, often spending a season at Ullensvang, Hardangerfjord, where he had built a solitary house in the midst of gigantic though peaceful scenery. There the natives took lively interest in the settler. 'More than one thought, as he tried it on the piano, was massacred by the critical peasants, who, listening round the corner, were anxious to become godfather to the new-comers.' But his dwelling on the top of a hill was too much exposed to the winter storms. Like a new Aladdin, he therefore resolved to remove the whole building to a well-protected spot in the wood near the fjord. About fifty strong peasants gladly consented to do him this turn, without taking any compensation. It is the old, pretty custom to help one another in this way, when a number of men are required for the completion of a large undertaking. Of course, barrels of 'Hardangerbeer,' genuine Drontheim '*aqua vitae*,' and other national delicacies, never fail to call forth the humor on such occasions.

"By united efforts, a sudden pull loosened the hut from the ground wall. The crowd fell in with thundering applause, accompanied by cheers and waving of handkerchiefs from the pupils of a neighboring ladies' college. Brandy was freely distributed, and downwards went the house on the trunks of young trees. The Erard piano soon followed; and Grieg was compelled to play national tunes to the noisy assembly, all of whom wanted to get inside the small room. He managed to keep order for some time; but the beer outside began to exercise its potent influence, and rough scenes took place. Amid dances and song, pieces of turf and wood were flying about. It was a special source of roaring laughter when the filled bowls, handed round, were hit so as to produce a real shower-bath of liquid

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and earth. A battlefield could scarcely have looked more desolate the next morning. So much about the inauguration of a place which certainly ought to be noted in the history of Norwegian music. Sheltered by the steep and lofty 'Folgefond,' it overlooks the lovely little bay, with its fruitful shores and neat houses. Deep blue glaciers, advancing in the clefts above, raise the contrasts of the landscape, but influence little the climate of this health resort,—a charming place for the poet who wants to penetrate the depths of his soul, and communicate to his fellow-creatures the result of his ardent longing. No wonder that his tunes are found to be so 'Norse.' And, indeed, Grieg confesses to have had his best inspirations in these strange surroundings. 'Nowhere the blood of my heart was spent as in the music created there.' He generally enjoyed his 'otium' till the summer vacation, when 'tourists hit upon the idea of installing themselves in boats outside his windows; and the joy was gone.' . . .

"At present (1889), he lives generally at Bergen, in a villa on the picturesque 'Nordaass' Lake, an excellent place for meditating on musical motives. On the premises, one may see posted up a warning, such as, 'Nobody must come here,' above the entrance to the sanctuary where he retires for lonely work.

"Great is the difference between this 'villa' and his hut at Ullensvang. Due remuneration comes late in a poor country, even for a great artist."

Schumann's letters are full of expressions of admiration for Mendelssohn. Take these examples: "Mendelssohn is a splendid fellow,—a



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diamond direct from heaven. I think we like each other.”—Leipzig, Sept. 25, 1835. “[Mendelssohn] is, after all, the best musician whom the world now possesses. Do you not think so? An extraordinary man, or, as Santini in Rome says of him, a ‘*monstrum sine vitio.*’”—Leipzig, Jan. 8, 1842. And this remained Schumann’s opinion and language to the end of his career. Of what musician placed in the same circumstances can the like be reported?

Songs:

Dvorak.

“*I chant my Lay.*”

“*Hark, how my Triangle.*”

“*Songs my Mother taught me.*”

“*Cloudy Heights of Tatra daring Falcon haunteth.*”

I chant my lay, a hymn of love,
When twilight shades are sinking ;
While fainting herbs, in woody grove,
Cool pearly dews are drinking.

I chant my lay, a joyful strain,
Thro’ leafy forest temple ;
And, when my courser skims the plain,
It soundeth loud and ample.

I chant my lay when ’cross the heath
The winter storms are cleaving,

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And when to yield his latest breath
A brother's breast is heaving.

Hark, how my triangle sheds its silvery laughter !
At its sound, I'd hie me 'mid the battle's slaughter :
Yea, I'd march to battle to that sound entrancing,
Then farewell forever love and song and dancing.

Songs my mother taught me
In the days long vanished ;
Seldom from her eyelids
Were the tear-drops banished.

Now I teach my children
Each melodious measure ;
Oft the tears are flowing
From my memory's treasure.


Cloudy heights of Tatra daring falcon haunteth,
Lure him not from thence ; for cage his spirit daunteth.
Roves the plain the wild colt, free as summer breezes,
Broken, when his proud neck bit and bridle seizes.
Nature, to the gypsy thou a boon hast granted !
Jaj ! thy glorious freedom's in his breast implanted !

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*Lebhaft (vivace).**Sehr mässig (molto moderato).**Nicht schnell (andante).**Feierlich (religioso).**Lebhaft (vivace).*

This splendid symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2d November and 9th December, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as "the Rhenish," probably because Schumann was in the habit of saying that the first impulse towards its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the Archbishop as Cardinal, which he witnessed while engaged on the symphony. The impression which the ceremony referred to made on his mind he has recorded in the fourth movement or introduction to the *finale*, which in the *MS.* score is entitled "Im Character der Begleitung einer feierlichen Ceremonie," — as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volkstümlich*) cast, which is most perceptible in the second (answering to the usual *scherzo* or *minuet*) and last movements, and is probably also implied in the German headings to the movements substituted for the usual Italian ones.

The first movement (*lebhaft*), in E-flat, starts at once with its vigorous

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principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. It is impossible, as one listens to this striking opening, not to feel that the composer has something original to say, and means to say it in an original fashion. The strong rhythm in sections of two bars is a marked feature. This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun, before, at the fifth bar, an energetic subordinate theme is introduced, and again — after a few bars *diminuendo* — a second “subordinate” subject of importance is introduced. An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo*. The two subordinates follow, though transferred to keys which modulate gradually towards G minor, in which the “second subject” proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it (wood-wind and basses). After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B-flat, chiefly by transposed material from the different motives.

At this point in the movement a repetition of the entire first part generally takes place; but Schumann breaks through the rule, and proceeds at once to the middle portion or development of his movement, leaping at one bound from the key of B-flat to that of G major. From this point the different subjects and phrases already noted are worked thematically with great ingenuity and effect for nearly two hundred bars. The fiery principal theme and its more graceful and feminine relative, the second subject, change places over and over again, but never reappear without being transferred to another key, and adorned with some fresh blossom or ornament.

The climax for this wonderful piece of development is reached on the re-entrance of the principal subject in E-flat; that is to say, at the beginning of the third part of the movement. The return to the key of E-flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject and played out *forte*

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over the B-flat pedal note in the bass, combine to produce something not alone new, but also extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return. After this, the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with the matter of the second subject transferred to its relative keys (namely, from G minor and B-flat to C minor and E-flat), and materially abridged. A vigorous *coda*, in keeping with what has preceded it, and closing in the tonic, completes this noble *vivace*.

The second movement of the work — *sehr mässig* (or, to use the more customary Italian phrase, *molto moderato*) — stands in the place of the *scherzo*; but, instead of the quick and lively time usual in modern symphonies, we have a piece in the mould of the more antiquated and dignified *menuet galante*. Its principal melodies are worked out with great ingenuity in all sorts of imitations.

The third movement, *nicht schnell*, in A-flat, is in fact a short *andante*, and has the unpretending form and spirit of a “song without words.” Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air and accent of some mediæval Rhine legend. It opens with a melody assigned the clarinets. A second follows, and then a third, in the bassoons and violas, with a pretty moving figure in the 'cellos,

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and the whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

The fourth movement, *feierlich*, or *religioso*, in E-flat minor, embodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent. Indeed, it will be noticed that the trombones — “Tuba mirum spargens sonum” — which Mendelssohn used to say were “too sacred to be often used,” and which Schumann in his first symphony showed that he knew well how to handle with religious effect — are here introduced for the first time in the work. The opening subject in E-flat minor is in true antique ecclesiastical form. With the closing E-flat of this theme, an interlude, founded on the previous subject, is associated. The original subject is then continued, mostly treated “in imitation” in the fourth and fifth. The interlude phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature double fugue. The first variation is marked by a conversion of the rhythm from common to triple time; the second variation by a return from triple to common time, with a new tremolo accompaniment in the ’cellos, violas, and second violins; lastly, its flow is unexpectedly and most effectively arrested by a solemn *fanfare* in B major (all brass and wind) answered *pianissimo* and with magical effect by the strings, flutes, and oboes. The strain in B major is then repeated *fortissimo*,

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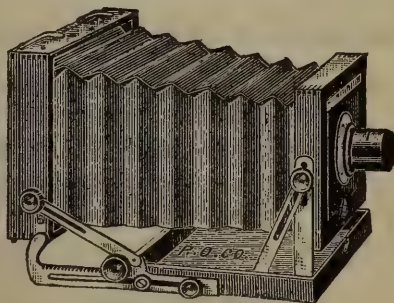
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and a short modulatory interlude leads back to a closing cadence in E-flat minor. The movement bears witness that harmony and counterpoint, even when employed in the "Stilo Ecclesiastico," can be made powerful dramatic agents, for the whole movement contains but one melodic theme of eight bars; and yet the picture which it aims to represent is complete, and the impressions made upon the mind of a great poet by thousands of people accompanying a grand ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music.

Of the fifth movement, *lebhaft*, or *vivace*, we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life, on coming out into the town, perhaps after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual form of a symphony *finale*. Its first part contains three thoroughly developed melodies. The first is of course in E-flat, given out by the strings and soft wind, and repeated by the whole orchestra. The second, if it be not rather the continuation of the former, is also in E-flat, and is a most lively strain. The third, properly the counter-theme of the movement, begins in the key of B-flat in very light style, but is quickly abandoned by an unusual turn into A-flat, the sub-dominant, on a new melody. These themes all partake of the character of dance tunes. In the transition from the first two of them to the third, the theme of the preceding movement is introduced; and, at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *finale*. Towards the end of the movement in the *coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the 'cellos in 6-4 time. A short and festive *stretto* concludes the work brilliantly. (Reduction of an analysis by Sir George Grove.)

The first performance in Boston of the E-flat (Rhenish) symphony was given by the Harvard Musical Association on Feb. 4, 1869. Performances at Boston Symphony Concerts: Nov. 24, 1883; Feb. 21, 1885 (Mr. Henschel); April 21, 1888 (Mr. Gericke).



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Friday Afternoon, January 31, at 2.30.

Saturday Evening, February 1, at 8.00.

PROGRAMME.

Bach-Abert - - - - - - - Prelude and Fugue

Raff - - - - - - Symphony, "An das Vaterland"

(First time in Boston.)

Wagner - - - - - - - Huldigungs March

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PROGRAMME.

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Theme and Variations, op. 15, *Hollaender*
Sonate in F, : *Mozart-Grieg*

Two Movements.

ANDANTE, ALLEGRETTO.

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PART II.

Andante and Variations, op. 46, *Schumann*
Gavotte and Musette, op. 200, *Raff*
Romanze, op. 48, *Thern*
Tarentelle, op. 6, *Saint-Saëns*

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FRIDAY AFTERNOON, JANUARY 31, AT 2.30.

SATURDAY EVENING, FEBRUARY 1, AT 8.00.

WITH HISTORICAL AND ANALYTICAL NOTES PREPARED BY

G. H. WILSON.

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Saturday Evening, February 1, at 8.00.

PROGRAMME.

Bach-Abert - - - - - Prelude, Choral and Fugue

Raff - - - Symphony No. 1, "To the Fatherland," Op. 96

I. Allegro.

II. Scherzo (Allegro molto vivace).

III. Larghetto.

V. Larghetto sostenuto; Un poco lento, quasi Andante
moderato; Allegro deciso trionfante.

(First time in Boston.)

Wagner - - - - - - Huldigungs March

The Programme for the next Public Rehearsal and Concert will be found on page 475.

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The prelude, *andante*, 3-4, D minor, is scored for the usual strings and wood. Two horns are sparingly used, and trumpets and tympani only once. The melody and its extension begins and is continued uninterruptedly by the strings, the wood-wind being used either to fill out the harmony or double the string parts.

The choral, written for two trumpets, four horns, and three trombones, consists of a short theme, repeated slightly altered. It is fully harmonized.

The fugue, *allegro non troppo*, C, G minor, follows the chorale without any interruption. The orchestra is the same as in the prelude, with the addition of two horns; but all the instruments are freely used, the scoring, as the movement progresses, being particularly full. The strings, beginning with the first violins, in turn enunciate the fugue theme, accompanied



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by the oboes, clarinets, horns, bassoons, and flutes in the order named; then by a fuller wind-band. The fugue subject and its extension is continued, now in the strings, now in the wood-wind, independently and in unison, and with varying treatment; while the brass choir gives forth the theme of the choral, forming what contrapuntists call a *fuga con canto fermo*. The movement reaches a sonorous climax, and ends under a development of these conditions.

From being a choir boy in his Bohemian home, Johann Joseph Abert, the arranger of the Prelude and Fugue played to-day, ran away to Prague, where a sympathetic uncle aided him to study at the Conservatory. During his student years several of his compositions were performed at concerts of the school. In 1852, at the invitation of Lindpainter, then Capellmeister, he joined the theatre orchestra at Stuttgart. Abert seems to have remained a fixture at Stuttgart, gradually improving his position until in 1867 he succeeded Eckert, who in turn followed Lindpainter. Abert has written symphonies and operas, but is known in the United States almost solely through his arrangement of Bach's Prelude and Fugue. Readers of these notes and those upon Raff elsewhere in this book may be interested to know that before the Weimar sojourn, and just about the time Abert came there, Raff tarried awhile at Stuttgart; but the classicism of Lindpainter and the romanticism of the composer of the "Im Walde" symphony could find no common ground of agreement, and they were soon parted.

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*I. Allegro.**II. Scherzo.**III. Larghetto.**V. Larghetto ; Andante ; Allegro deciso trionfante.*

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin, and organ, and composed some. In 1843, he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of Breitkopf & Härtel, who accepted them. This encouragement determined Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of the lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations,

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wrote much,—and at first what was marketable,—and in nearly every branch of musical art. Three operas, eleven symphonies, several suites, overtures, concertos, etc., are numbered among his compositions for orchestra. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony, shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

An industrious statistician has demonstrated by comparison the unusual length of Raff's symphonies, of which the one played to-day is 350 measures longer than any other of his ; 1,427 longer than Mozart's "Jupiter"; 600 longer than Beethoven's "Heroic"; 500 longer than Beethoven's Seventh ; 900 longer than Mendelssohn's "Scotch"; 800 longer than Schumann's Second. Raff's symphonies were written during the last twenty years of his life. The most of them bear titles ; and, in the case of the one played to-day, the composer has prepared a synopsis of its poetic basis.

Raff's first symphony, "In the Fatherland," was begun after the Peace of Villafranca, late in the summer of 1859. It was ready for the publisher in 1861, when the composer was made aware of the prize offered by "The Society of the Friends of Music of the Austrian Empire" for the best symphony offered in competition. Ferdinand Hiller, Carl Reinecke, Dr. Ambros, Robert Volkmann, and Vincenz Lachner adjudged it best of

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thirty-two compositions. In a short preface which he desires should be printed and distributed whenever a performance of the symphony is given, Raff describes in words what ideas he has meant to convey by each movement. A translation of the preface has been prepared for this programme :

In the first movement, the "tone-poet" endeavored to portray in tone-pictures the free and towering flight, the background of deep thought, the civilized gentleness, the conquering perseverance,—these important forces which, in the natural disposition of the Germans, assist, fill, and limit them. In the second movement, to the music of the horns, the hearer follows the chase with German men in German forests; he joins the happy train of young men and maidens as, singing their native airs, they wander over the smiling fields. In the third movement, the composer asks you to tarry by the domestic hearth, glorified and made illustrious by his people through the cultivation of the Muses, through love for wife and children. Now the composer, leaving these joyful scenes, casts his eye upon another side of German life. In the fifth movement, he does not attempt to stifle the sorrow caused by the dismemberment of the united Fatherland. But Hope, the consoler, takes him by the hand, and, filled with longing and presageful, he sees the new victory-crowned flight of his people to a glorious unity.

A reduction of an analysis by J. S. Shedlock, B.A., follows : —



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First Movement.

In the first movement, *allegro*, C, Raff has attempted to paint in tones "free aspiration," "thoughtful depth," "refinement and gentleness," and "conquering endurance" as significant features in the development of the German character. The *allegro* contains four subjects intended to portray these different phases to the German mind. After two introductory bars for horns, the violins start off in a vigorous manner in groups of sixteenth notes. This theme forms a most important element in the first, fourth, and fifth movements of the symphony, during which it passes through many curious changes of form. At the twenty-fifth bar the figure, which at the sixth measure entered jubilantly and loud, is played in a quiet and plaintive manner by the oboes, softly accompanied by clarinets and bassoons, the strings giving snatches of the introductory violin figure, but in augmentation. After a few bars, we come to the second subject *marcato*, in the low strings, which has a very undecided tonality. It is given out twice, the second time with chromatic alterations. It is then treated as a free canon leading to interesting modulations, throughout which are heard fragments of first and second subjects, till at length we reach a passage quite Beethovenish in character. The chord of the diminished seventh is struck four times *forte*, a pedal passage follows, then an enharmonic modulation leading to the third subject, *dolce espressivo*, bassoons and strings accompanying. After a second part, the violins and violas repeat the sub-



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ject ; and a decisive modulation brings us to the key of A major, when the bassoons lead off with the fourth and last subject.

This is followed by a powerful passage for full orchestra, at the commencement of which the second and fourth subjects are combined. A brilliant passage for violins leads to a full close on the dominant ; and the movement proceeds at once to the free or middle part, in which portions of the first, third, and fourth subjects are worked together with great skill and charming effect. The return to the first subject is very original. The bassoons, 'cellos, and basses have been sounding during four bars the C-natural, when the violins suddenly enter with the first theme, forming a prolonged chord of 6-4-2, which is resolved in the fourth bar. The second subject follows in due course, and is most elaborately worked. A vigorous counterpoint is added ; and for nine or ten pages we have in the fugal treatment of the subject, and in the canons and various modifications of the theme by augmentation and diminution, a fine illustration of the suitability of Raff's themes for treatment. The third and fourth subjects follow with various changes of orchestration, and the *allegro* concludes with a long and brilliant *coda*. The movement, though long, seems, on account of the quantity of subject-matter, comparatively short.

Second Movement.

The second movement, 6-8, a *scherzo*, is intended to represent youths and maidens joyfully going into the woods and meadows to the sound of

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horns and the cheerful *Volkslied*. The first subject for the first violins speaks for itself. After a second part, we return to the first, now accompanied by the wind instruments. A brusque modulation brings us to the chord of C major, a momentary pause occurs, and then four horns issue forth in loud tones their summons to the woods and meadows. The strings and wind gradually enter; and the full orchestra breaks out in a double *forte* passage, in which the figures of the opening subject and horn passage are made to combine. A quiet phrase of eight bars (repeated twice), principally for wind, affords a moment's rest to the ear, although Raff still clings to thematic development. The first theme is now resumed by the strings, and brought to a sudden termination after two bars of triplet A's, the same note being held by flutes, oboes, clarinets, and horns. The brass now sound a prolonged chord of the dominant seventh on F; and, after a short passage (intended perhaps to imitate bagpipes), we come to the tuneful *Volkslied*, given out first by the wind, with *pizzicato* passages for strings between each phrase. Soon, again, the *Lied* is repeated, this time by the quartet, the wind imitating the former passages for the strings. The *scherzo* is now repeated; and, by way of *coda*, we get a combination of *scherzo* subject and *Volkslied* in D major, concluding with a very *piano* passage, in which the rhythmical figure of the *scherzo* is kept up by the strings and drum, horns and oboes echo fragments of the *Lied*, flutes and oboes repeat the phrase leading from *scherzo* to *Volkslied*, while the clarinets, in *pianissimo* notes, recall the horn passage.



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Third Movement.

A brief description must be given of the lovely *larghetto*, 3-4, in which the composer gives us a picture of home life, its charms and pleasures. It opens with a broad and flowing melody, written in harmony, which is interrupted at the sixteenth bar on the chord of D minor. The oboes and clarinets echo the last four notes of the melody, then the violins and viola the last two. The theme recommences, now softly accompanied by the wind instruments. A short episode leads us to the second subject in F. This theme is taken up by the 'cello and different wind instruments, accompanied all the time in a charming and original manner by the strings. A return to the key of B-flat brings us to a variation of the principal theme, followed by a figure taken from the second subject, this time in the principal key, then a second variation of the first theme.

Fourth Movement.

This movement, *allegro drammatico*, 12-8, omitted in to-day's performance, is intended by Raff to picture the united Fatherland. One of its subjects is a song by Reichardt, entitled "Was ist des Deutschen Vaterland?" symbolical of unity.

Fifth Movement.

In the fifth and concluding movement, the poet does not fall a prey to the melancholy feeling caused by the divisions of his Fatherland. Consol-

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ing Hope takes him by the hand, and shows him a victorious rising of his nation to unity and majesty. Space forbids us describing the *largo* movement, depicting by a lugubrious melody the sad feelings of the poet; the *andante*, a fresh theme, horns and bassoons representing hope, in rhythm and notes of third bar not unlike Mendelssohn's "'Tis thus decreed." We pass on to the *allegro deciso trionfante* in D major. It opens with a long pedal passage, on which is built an impassioned *crecendo*, in which snatches of the coming subject are given by the wind and strings. At last we come to the long-expected theme, and find it to be nothing else than the violin figure of the first movement decked out in new attire, and in loud and jubilant tones proclaiming the "new rising." This is followed by a second subject in orthodox dominant key, a return to both themes in the usual manner; and the movement concludes with a long but brilliant *coda*, in which familiar melodies appear. These are worked up in strains 'emblematic of victory.' The movement finally closes with a blast from all the wind instruments, a last reminiscence of the national song, and a double *forte* D struck by the whole orchestra, indicating, of course, *unity*.

Of Raff's eleven symphonies, Nos. 7 and 8 have not been played in Boston. Nos. 2 and 4 were introduced here by the Harvard Musical Association; Nos. 3, 5 ("Lenore"), and 6 by Theodore Thomas; No. 9 ("In Summer") by the Philharmonic Society on Feb. 2, 1882; No. 11 ("In Winter") by the Boston Symphony Orchestra (Mr. Henschel) on Jan. 19, 1884.

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ENTR'ACTE.

The ill-fated, maligned, and misunderstood Louis II. of Bavaria, Wagner's royal ally, was the subject of a sympathetic sketch published some time since in the Brussels paper, *Le Guide Musical*, extracts from which may not prove untimely in connection with the performance of Wagner's March written for the coronation of Louis II. in 1864:—

“The relations, destined to become intimate, between Louis II. and Richard Wagner date from 1864. The king had just mounted the throne, succeeding his father, Maximilian I. His first act was to call to his court the great artist victim, who, in the preface to his poem of the ‘Niebelungen,’ had betrayed his distress, and had asked with anguish if he might never find a German prince who would assist him to realize his gigantic conception.

“Louis II. determined to be that prince. Deeply interested in everything concerning art, fastidious and well read, of a dreamy and melancholy turn of mind, he had, at the age of sixteen, heard and been greatly moved by ‘Lohengrin’ at the Court Theatre. Being ignorant of nothing which was published at this epoch in Germany, he could not but be aware of the vicissitudes which had till then been insuperable obstacles in the career of the great outlawed composer, who, in his travels across Europe, from London to St. Petersburg, by Paris and Vienna, sought a theatre where his works might be represented in all the completeness in which they had been conceived and planned.

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"He had not been eight days a king, when he sent one of his secretaries to summon the great master. . . . He found Wagner at Stuttgart.

"It may be imagined what thoughts agitated him when the king's messenger introduced himself. Eckert relates how, after the interview, Wagner burst into the room, fell upon his neck with tearful eyes, and exclaimed: 'I thought all was lost, when in truth all is gained. My hopes are fulfilled beyond my expectations. He puts at my disposal all the means in his power.'

"He — the King of Bavaria.

"Two days afterwards, Wagner was at Munich. The king had provided a house for him, and assured to him an annual pension of 1,200 florins. A little while after, the royal patron brought his guest to the castle upon the Starnberg Lake.

"There it was that between monarch and musician were formed those ties of friendship which, though troubled in their course, ceased only with death. It was surely a unique spectacle,—that of this prince, exiling himself voluntarily from his court, breaking off all relations with his ministers, in order to pass a poet and artist life in intimate companionship (*ils se tutoyaient*) with a poet and artist whom he treated as an equal, whom he looked upon as another king.

"It may be readily understood that these cordial relations between the sovereign and the composer had become distasteful to the court and irritating to the circle of state and academy musicians, who were intensely hostile to the modern style of composition. To these secret enmities was soon added the discontent of the members of the royal household, who, since the death of Louis I., had been in the habit of pocketing the surplus funds of the civil list. When this circle of more or less decorated officials heard of the proposed new theatre,—Wagner's plans for which had been drawn up by Semper, himself an artistic genius,—the storm broke.

"The two parties which contended for political ascendancy in Bavaria engaged in a fierce quarrel. It was suggested that the king's inclination to favor the Liberal-Progressive party was due to Wagner's influence, so

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much so that, when the king returned from Hohenschwangau to Munich in 1865, public excitement had risen to such a height that at any moment violence might be feared against the king and his favorite.

“Under the infliction of this torrent of stupid hate, Richard Wagner chose to absent himself, and he returned to Switzerland. It had been agreed between him and the king that his departure should be announced officially for the sake of the public peace; but the incident was not to exercise any influence upon their relations.

“The intercourse between Wagner and the king remained frankly cordial; and the proof of it lies in the immense correspondence interchanged during their separation. Perhaps this correspondence may be published some day, for Madame Wagner has in her possession all Louis II.’s letters to her husband. It would be difficult to find in them a trace of any serious disagreement. Besides which, the king now and then visited Geneva, Zürich, or Vevey *incognito*, for the purpose of passing two or three days with Wagner. . . .

* “When, in September of 1869, the first performance of ‘Rhinegold’ was held, Wagner left Munich in a state of irritation which can be imagined; but he did not nourish any resentment against the king, whom he knew to be ignorant of the various intrigues and plots woven around the unlucky composer.

* Because Ludwig II. insisted upon it, Wagner, in 1868, consented to a performance of “Rhinegold.” He returned to Munich, but, finding his work insufficiently prepared, absolutely refused to have it presented. (The literature of this period is thick with calumnies.)

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“The political events of 1870 and 1871 were naturally an interruption to the execution of their plans. But these were resumed on the first opportunity; and it is known how great a share Louis II. took in the erection of the Bayreuth Theatre, wherein the Dramatic Muse has attained her highest flight.

“There is also to be borne in mind the solemn pilgrimage after Wagner’s death. Directly after the funeral, the king repaired alone to Bayreuth, to put flowers on the tomb of one to whom he had accorded the highest place in his affections. This trait gives the key to all that was noble and delicate in the friendship that for nearly twenty years united the greatest composer of the age with that sovereign who might have prevented the union of Germany, had he wished to do so, and had he not viewed his kingly duties by the light of his superiority, his philosophy, and his wisdom.

“A touching and romantic figure, all the more fascinating because, under the brilliant guise of a princely existence, there was hidden the sadness of a heart that was fixed upon sublimities, but was powerless to realize its ideal amidst the demands of a position that gives more care than delight to those born to it.

“The name of Louis II., then, will live inseparable from that of Wagner.”

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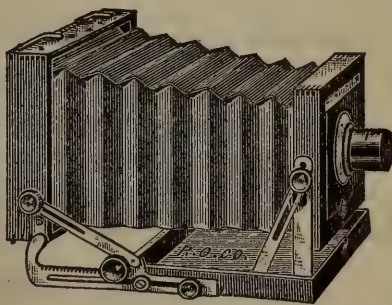
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This "March of Homage" Wagner dedicated to his benefactor and patron, Louis II. of Bavaria. It was performed for the first time at the coronation ceremonies of that monarch, on March 10, 1864. Originally scored for military band, Wagner began rewriting it for orchestra, but subsequently called in the aid of Joachim Raff, who completed it. Mendelssohn's overture in C, op. 24, underwent a similar metamorphosis. The march (which is independent of any model) begins with a bold and effective theme (*Marschmässig*, E-flat, 2-2) harmonized for the wood-wind and horns, afterwards taken up by the string band. Continuing in a jubilant manner, the brasses sounding sonorously, the lead is made to the subject of the march proper, which has an appropriate march character, and suggests the composer of the marches in "Rienzi." The subsequent treatment has no precedent in Wagner's earlier works. The subject is developed and elaborated as though it belonged to an overture or symphony. Recapitulation follows the "working out," and there is a brilliant *coda* founded on the introductory melody.

It is scarcely necessary to say that neither of Wagner's three marches nor the "Faust" overture is typical of the composer of "Tristan," the "Nibelungen," or "Parsifal." These isolated compositions (counting the symphony, they number only six) lack the attributes which have made the music-dramas of his later period the most consequential works of the century.

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Friday Afternoon, February 7, at 2.30.

Saturday Evening, February 8, at 8.00.

PROGRAMME.

- | | | | | | | | | |
|--------------|---|---|---|---|---|---|---|--|
| Massenet | - | - | - | - | - | - | - | Overture, "Phedre" |
| Lalo | - | - | - | | | | | Symphonie Espagnole for Violin and Orchestra |
| Nicodé | - | - | - | - | - | - | | Symphonic Variations, Op. 27 |
| | | | | | | | | (First time at these concerts.) |
| Tschaikowsky | - | - | - | | | | | Overture-Fantasie, "Romeo and Juliet" |
| | | | | | | | | (First time in Boston.) |
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PROGRAMME

OF THE

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FRIDAY AFTERNOON, FEBRUARY 7, AT 2.30.

SATURDAY EVENING, FEBRUARY 8, AT 8.00.

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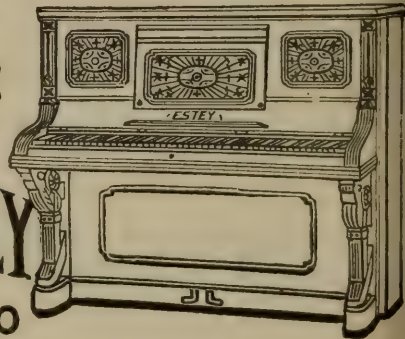
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Sixteenth Rehearsal and Concert.

Friday Afternoon, February 7, at 2.30.

Saturday Evening, February 8, at 8.00.

PROGRAMME.

Tschaikowsky - - - Overture Fantasie, "Romeo and Juliet"
(First time in Boston.)

Lalo - Symphonie Espagnole, for Violin and Orchestra, Op. 21
I. Allegro non troppo.
II. Scherzando.
IV. Andante.
V. Rondo.

Nicodé - - - - - Symphonic Variations, Op. 27
(First time at these concerts.)

Massenet - - - - - Overture, "Phedre"

Soloist, Mr. C. M. LOEFFLER.

The Programme for the next Public Rehearsal and Concert will be found on page 507.

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In Grove's "Dictionary of Music and Musicians," Mr. Edward Dannreuther observes: "Tschaikowsky's compositions more or less bear the impress of the Slavonic temperament,—fiery exultation on a basis of languid melancholy. He is fond of huge and fantastic outlines, of bold modulations and strongly marked rhythms, of subtle melodic turns and exuberant figuration; and he delights in gorgeous effects of orchestration. His music everywhere makes the impression of genuine spontaneous originality."

The opinion of Mr. Arthur Pougin (*vide* supplement to Fétis's "Biographie Universelle des Musiciens") is expressed as follows: "Mr. Tschaikowsky is one of the most highly gifted and interesting of the artists belonging to the young musical school of Russia. Of somewhat undecided spirit perhaps, and a little too much imbued with the vexatious ideas which for a quarter of a century have exercised so many minds, his rather cloudy eclecticism has, no doubt, prevented him from giving us the full measure of his worth. This is why his originality has not yet declared itself in a striking fashion, and why his works, unequal in character and inspiration, are noticeable sometimes for qualities truly exquisite—witness his fine pianoforte concerto and his beautiful vocal melodies, so tasteful and original,—sometimes by a kind of wilful obscurity, by a style forced to excess, by a fantasticalness purposed and vexatious, which make the comprehension of them difficult and the hearing of them fatiguing. . . . But none the less



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it remains that Mr. Tschaikowsky is a very remarkable artist, a learned and often inspired master of all the secrets of his art, knowing and using in a surprising manner the resources of the orchestra, and open only to the charge of sometimes sacrificing the ideal side of music to the search after wild and massive effects."

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law, and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the new Conservatory of Music at Moscow, and invited Tschaikowsky to a professorship, which he held for twelve years.

"Overture-Fantasie" is the appellation the composer bestows upon his "Romeo and Juliet," a quite comprehensive title, indicating his desire to be freed from the arbitrary and restricted form of the overture. The work more nearly approximates the symphonic poem than any other modern instrumental form.

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speare's drama are unmistakably embodied in the music,— combat between the Montagues and Capulets, and fête at Juliet's father's house.

While a scanning of the score reveals a powerful individuality in the treatment of themes, it also shows a conservative hand throughout. Freedom of form does not degenerate into license ; nor, when the scope of the subject is considered, is there an excess of thematic material.

Mr. Tschaikowsky dedicates his "Romeo and Juliet" to Mons. M. Balakireff, a brother composer of the Russian school. It is scored for full modern orchestra, including piccolo, English horn, cymbals, great drum, and harp.

Two subjects are found in the opening section, of which the first is one of the three principal themes of the work. These subjects are twice stated in order, but with totally different treatment. At the opening, the plaintive theme in F-sharp minor, *andante non tanto quasi moderato*, is given out by clarinets and bassoons. A short modulatory passage in the strings leads to the second of the two subjects, still in the minor. This is stated by flutes and clarinets, accompanied in the violas by a figure in thirds. As it proceeds, the accompanying voices are increased by the addition of the wood-wind instruments and harp, while the *tempo* gradually accelerates. On repetition, the first subject is in the wood-wind accompanied by the strings, and (after the modulation) the second is given an eloquent setting in the violins, the accompaniment (the figure in thirds) being now assigned oboes and bassoons, with harp as before.

Then follows a period of thirty-four bars of dramatic matter which leads into an entirely new section. The brusque theme, *allegro giusto*, C, B minor, is first stated by the strings, wood-wind, and horns in unison.

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A dramatic episode in which the strings have an "angry" figure leads to an extension of the subject, which forms a striking feature of the composition. This continues through several pages, when, the parts thickening, a new figure enters in the strings to the accompaniment of sharp chords for full wind (minus trombones), tympani, and cymbals. It is not difficult to read in these pages the contesting Montagues and Capulets. Now follows the *allegro giusto* theme for full orchestra, *ff*. The "angry" figure envelops both wind and strings, while the rhythmic movement is maintained by the brasses.

Following a *decrescendo* wherein the wood-wind is fancifully treated, the English-horn and violins (muted) have a new theme in B-flat minor, to the soft accompaniment of horns and low strings. All the strings (muted) have an episode in close harmony, which reaches a *crescendo* with the aid of full harp chords and rising scale passages for flutes and oboes, leading into a new *tempo, dolce ma sensibile*. The theme just stated by the English horn is now taken up by flute and oboe in octaves, accompanied by all the strings, and the brass in pulsing notes. Out of this grows a melodic episode for the low wood-wind and harp, accompanied by the strings in soft harmonies.

The composer now proceeds to develop the *allegro giusto* subject through many pages, in great variety of color and combination, and with great stress of sound. A *decrescendo* passage of two measures by the strings ushers in a new mood. The melody is given out by oboe and clarinet, accompanied by violins in a new and quiet figure, and two horns. The subject gradually embraces all the wood-wind instruments, and leads (*crescendo*) graciously into a reiteration of what we are tempted to call the "Juliet"

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melody (stated earlier by English horn), now given the strings and flute, accompanied by the full wind in harmony, in repeated notes, the trombones holding a pedal. This section is continued effectively for many measures. In the development of it the melody appears in changed form both in the wind and strings, while the brasses are given greater prominence in treating the theme.

For a peroration the composer takes the *allegro giusto* theme and subjects it to new and effective treatment. The work closes impressively in *moderato assai* time, B major, the movement, which takes the character of a dirge, being founded on the "Juliet" theme.

Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music. Comparatively few of his larger compositions have been heard in Boston, the complete list being: Piano Concerto in B-flat, Oct. 25, 1875, at Thomas Concert (Von Bülow); Feb. 21, 1885, at Boston Symphony Concert (Mr. Lang); Two Movements from Suite, Op. 45, by Philharmonic Orchestra, on Jan. 15, 1881; "March Slav," by Boston Symphony Orchestra, on Feb. 24, 1883.

"Symphonie Espagnole," for Violin and Orchestra.

Lalo.

- I. *Allegro non troppo.*
- II. *Scherzando.*
- IV. *Andante.*
- V. *Rondo.*

M. Edouard Lalo, though of Spanish descent, has lived the greater part of his life in France (after receiving instruction at the Conservatory at Lille, he removed to Paris), and is now identified with the more modern



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French school, which includes Saint-Saëns, Massenet, Godard, -Délibes, and Widor. In former years, he was the viola player of the celebrated Mauria Quartet of Paris; but it is as a composer that he has become distinguished among his *confrères*. His compositions include considerable chamber music; a ballet, "Namouna"; several rhapsodies for orchestra; the "Fantasie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a symphony; and the opera, "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But, meantime, his reputation spread abroad, in Germany especially. At last, the Paris conductors, Lamoureux and Colonne, obliged their audiences to listen to him. This brought him public attention and popularity.

In a biographical sketch by Adolphe Jullien, we find this estimate of Lalo: "His talent is of an extremely individual kind, and has been formed, not by the discipline of the *Conservatoire* nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert, and Schumann, for whom he has a special predilection. His chief characteristics are the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestration."

A violin concerto and the "Symphonie Espagnole," both written for Sarasate, and first performed by him on Jan. 18, 1874, and Feb. 7, 1875, respectively, were received with great favor, and pushed their composer far along the road to success.

The "Symphonie Espagnole," introduced here at the Boston Symphony Concert of Nov. 12, 1887 (Mr. Loeffler), is esteemed a fine expression



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of its composer's piquant individuality. Each movement is marked by some Spanish national peculiarity, either of melody, accent, or rhythm. Many and varied are the felicitous touches in the instrumentation, which, though full, is so deftly managed as not to override the agreeable, attractive, and brilliant solo part. The work, as has been pointed out by another, is scarcely deep enough to justify its title of symphony. It is more properly a symphonic concerto. The orchestra is the usual one, with the addition of a harp in the *scherzo* and tambourine and triangle in the last movement, which is in the form of a *habanera*. The movement omitted in to-day's performance is an *intermezzo*.

It may be of interest at this time to note here the performance at New Orleans on January 23 last of the composer's opera of "Le Roi d'Ys."

ENTR'ACTE.

FUGUE. (A SESTINA.)

Hark to the subject bold and free !
 The booming basses bawl it out.
 Free, yet a subject. Can this be ?
 He is a monarch, never doubt ;
 And couuter subjects, as you'll see,
 Wait on him, as he stalks about.

The tenor part is next about
 To enter with the subject free ;
 And then the bass, beyond a doubt,

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His humble follower will be.
A counter subject he sings out,
Whose future treatment we shall see.

The Alto and Soprano, see,
Have bandied both the theme about.
Now from it for a while we're free ;
Awhile, 'tis not for long, I doubt :
These episodes should rightly be
From the main subject fashioned out.

Aha ! my guess was not far out :
The subject now returns in B.
But what on earth's the man about !
Did ever one such *Stretto* see ?
His scholarship I rather doubt :
This counterpoint is far too free.

What will the next achievement be ?
Has he not worn resources out ?
He flings his phrases fast and free,
Just as I toss these rhymes about.
Diminished and augmented, see,
'Tis still the subject, who can doubt ?

The movement halts as if in doubt ;
And, now upon the 8-foot C,
Hark to the pedal thund'ring out
Beneath new *Stretti*, wild and free !
Ugh, what a din ! I've had about
Enough of this,—thank Heav'n we're free !

— F. Corder.



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 That's the true canon of Art.
 Truly alike in each part,
 One must the other e'er follow ;
 That's the true canon of Art.
 Ye who in ignorance wallow,
 One must the other e'er follow,
 Just the same distance asunder.
 Ye who in ignorance wallow,
 How, without making a blunder,
 Just the same distance asunder
 Can you keep *Comes* and *Dux* ?
 How, without making a blunder,
 Write in a rhythmless flux ?
 Can you keep *Comes* and *Dux*
 Teeming with interest joint,
 Write in a rhythmless flux,
 Write yet in strict counterpoint ?
 Teeming with interest joint,
 If not with pen of a poet
 Write yet in strict counterpoint.
 A Pantoum (perhaps you don't know it),
 If not with the pen of a poet,
 Is on the same principle wrought.
 A Pantoum (perhaps you don't know it,

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And, if you *don't* know it, you ought)
 Is on the same principle wrought,
 Contrived to come round like a circle,
 And, if you don't know it, you ought
 To look at the end, how my work'll
 Contrive to come round like a circle;
 A triumph o'er reason by rhyme.
 To look at the end how my work'll
 Go near to o'ertop the sublime!
 A triumph o'er reason by rhyme,
 Built a math'matical plan on.
 — Go near to o'ertop the sublime;
 That is the true art of Canon: || *Da Capo*
ad infinitum.

CODA.

How heedlessly, brothers, I ran on!
 "A triumph o'er reason by rhyme!"
 O Pantoum mine, how like a canon!
 O canon, how like Pantomime!

— *F. Corder.*

Symphonic Variations, Op. 27.

Nicod


Jean Louis Nicodé, though of Polish birth, is a German musician by education and adoption. He was taught in Berlin, where he afterwards gave lessons and appeared as pianist. In 1879, when he was twenty-six years old, he went to Dresden to accept a professorship at the Conservatory. During the six years he held this post, Nicodé established a series of orchestral concerts, and gained favor as a conductor. His "Philharmonic" concerts were distinguished from those of the conservative Court

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Nicodé's compositions date from the Dresden period. In the larger forms, he has written: For orchestra,—Introduction and Scherzo; Suite in B minor; symphonic poem, "Maria Stuart"; and the Variations played to-day. For male voices and orchestra, cantata, "The Sea." His compositions for single instrument and the voice are numerous. Excepting the Symphonic Variations which the Theodore Thomas Orchestra played here on April 28, 1885, no large work of Nicodé has been heard in Boston.

The Symphonic Variations, Op. 27, C minor, which the composer dedicates to Johannes Brahms, the greatest living master of the variation form, consist of a prelude, theme, twelve variations, and a *finale*. The massive prelude, *grave*, C, scored for full orchestra, contains no suggestion of the theme which follows in the same key and on which the succeeding variations are based. In the *finale*, however, it serves as *coda*.

Theme, C minor, 3-4. *Rather slow, but not dragging*. This is a simple melody of sixteen bars, given out by the 'cellos and first horn, accompanied by the strings in detached chords.

Variation I. 3-4. *Tempo of theme*. Subject with first flute and first clarinet in unison (the low register of the latter being used with rich effect), to the accompaniment of continuously florid passages in the first violins. The low strings and horns point the harmony.

Variation II. 3-4. *Somewhat slower*. Above an harmonic background furnished by the strings, the same solo instruments as in the preceding variation have a figure in canonic imitation, based on the melodic superstructure.

Variation III. 3-4. *Lively*. Again the composer writes a florid

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canonic device, this time in the four-string parts, to the accompaniment in polonaise rhythm of clarinets, bassoons, and horns.

Variation IV. 3-4. *More lively*. Variant of the theme and supporting harmony in the strings, wind sustaining.

Variation V. 3-4. *With energy and pomp*. The figure grows naturally out of the preceding one. It is forcefully enunciated by strings and wood-wind, with accompanying tympani and horns in independent rhythm.

Variation VI. C. *Quiet and with expression; avoid dragging*. Variant of theme in violins. Afterwards flutes and oboes are added, accompanied by a triplet figure in bassoons and 'cellos. The violas are continuously *tremolando*.

Variation VII. C. *More agitated*. The treatment of the subject is a natural extension of that of the preceding. After statement by bassoons and low strings, to a triplet accompaniment of reiterated notes, the trombones give it an impressive utterance, other instruments continuing as before; a *ff* climax is reached, engaging the full orchestra. The section closes quietly on the tonic major, and a series of repeated C's for tympani leads into the next variation.

Variation VIII. *Adagio*. C. This movement, corresponding to the orthodox symphonic slow movement, consists of but sixteen measures. A charming effect is given to the sustained harmonies from the subdued and peculiar tone produced by the employment of viola, three 'cellos, and bass, *con sordini*.

Variation IX. *Adagietto*. 6-8. *Softly and tenderly*. Here is a new use of the melodic material. The subject is given out by the flute, afterwards supplemented by first horn. An ingenious accompaniment rests in the strings, portions of which are muted, while others play *pizzicato*. Clarinets and bassoons aid in filling in the harmony.

Variation X. A-flat, 6-8. In this section, which continues in the *tempo* of the last variation, the strings are divided as before. As expressed, the subject is a florid amplification of the preceding, and is stated first by solo violin, afterwards by flute. Against the violin figure a solo violoncello executes the phrase of Variation IX.

Variations XI., XII. *Allegro scherzando*. 6-8, afterwards 12-8. Introduced by a tympani figure, these variations are full of clever device, and bear witness to the composer's power of developing a subject. In Variation XII., the longest of the set, strings and wood-wind, for the most part, move in the same rhythm; while the brasses, *piano*, are treated in a contrasting and more melodic manner. This Variation has a vigorous *coda*.

Finale. *Maestoso*. C, F minor. A broad and massive movement.

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The subject is first given out by the wood-wind and horns, next by all the brasses, then by full orchestra. After brief treatment, the *tempo* changes to *animato con fuoco* (but not without breadth), and the subject appears in a new light. Before the end of the movement is reached, the theme of the *prelude* is taken up by full orchestra in the original *tempo*, forming an appropriate peroration. This leads into a *con moto* section, 3-4, of twelve bars, marked by the composer *With expression, but very softly*, which in turn is followed by seven measures *adagio* in the form of a choral in C major. The effect of the impressive close of the work in the major is enhanced because of the succession of minor harmonies which have preceded.

Overture, "Phedre."

Massenet.

Jules Frédéric Emile Massenet is one of the foremost of the younger French school of composers. He was born a Frenchman, was taught at the most celebrated music-school in Paris,—the Conservatory,—where his career, notable at every stage, was crowned by the "Prix de Rome," which Berlioz before him won; and now, as leading instructor in composition at the Conservatory, member of the Academy of Fine Arts, officer of the Legion of Honor, and composer of operas which are accepted in more than one country, Massenet's agreeable personality exerts an enviable influence upon the art life of France. In 1867, four years after leaving the Conservatory, his opera, "La Grand' Tante," was produced at the Opéra Comique, Paris, through the influence of Ambroise Thomas. This opera, and some orchestral suites which followed it, attracted favorable attention

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (Tauchnitz edition

to the young composer ; but his talents were not definitely acknowledged until after the production, in 1872, of "Don Cæsar de Bazan," an opéra comique. Massenet has since composed five operas : "Le Roi de Lahore," "Hérodiade," "Manon," "Le Cid," and "Esclarmonde." In the field of the oratorio, he has written several works which he styles "sacred dramas," among them "La Vierge," "Marie Magdeleine," and "Eve." He is best known in this country by his suites for orchestra, such as "Scènes Pittoresques," "Scènes Néapolitaines," and "Scènes Alsaciennes"; though his opera of "Manon" was heard during the season of 1885-86, and a number of choral societies have performed his "Eve," which will be given in Boston this season.

The concert overture, "Phèdre," was written about the year 1870,—by some considered the composer's strongest period,—and, we believe, is the only work of his in this form. In the Greek legend, Phædra, wife of Theseus, falsely accuses Hippolytus, her step-son, to his father. Theseus curses his son, and calls on Neptune to destroy him, which the willing god does. When informed of the death of Hippolytus, Phædra confessed her guilt and hanged herself, or, as some chroniclers say, was put to death by her husband. Euripides, Seneca, and Racine wrote tragedies on this subject.

Each listener must judge for himself as to the dramatic meaning of the overture of Massenet, for the composer furnishes no clew. It is evident to a reader of the score that the musician felt the tragic import of the Phædra legend, and saw but slight grounds for emphasizing its softer episodes. The overture is scored for full modern orchestra, and follows the

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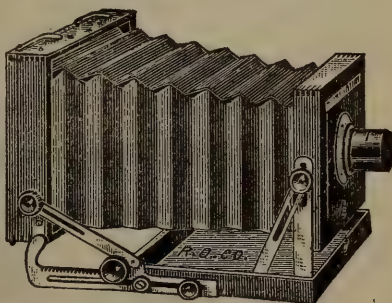
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prescribed form as to statement of subjects, development, recapitulation, etc. Though much use is made of the portentous phrase, *andante molto sostenuto*, C, G minor, with which the overture begins, the melody that, after the opening bars, leads out of this, and two others which appear in due course, furnish the principal thematic material. A foreboding, full chord from the whole orchestra, followed by a passage in the strings, thrice repeated, gives the tragic key to the work. Out of this phrase comes a melody for clarinet accompanied by strings; then the oboe takes it, and afterwards the full wind. The subject is then given a new and impressive treatment: violins, 'cellos, and flute have the theme in broad phrases against an accompaniment in shuddering rhythm by the other strings and tympani, the clarinet playing the melody in shorter periods. This effective treatment gathers force as it progresses, and finally leads up to a statement of the phrase of the introduction, but in changed tempo, *Plus vite et animant jusqu'à l'allegro*, giving it a new character.

A second melody, *allegro appassionato*, still in the minor, follows. Bassoons and 'cellos, accompanied by strings *tremolando*, enunciate it first, then hand it over to full orchestra. A third subject, in contrasting key, may stand for the composer's second theme. It enters, *piano*, in the violins, accompanied by the low wood-wind, and is afterwards carried to a climax *ff*, by full orchestra. This section ended, the composer reverts to the *allegro appassionato* theme, etc. Having these leading subjects well in mind, the attentive listener can follow the composer's use of them to the end of the overture.

The "Phèdre" overture was played at the Boston Symphony Concert of Feb. 18, 1882 (Mr. Henschel).

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Friday Afternoon, February 21, at 2.30.

Saturday Evening, February 22, at 8.00.

PROGRAMME.

Weber - - - - - - - Overture, "Oberon"

Liszt - - - - - Piano Concerto in A major, No. 2

Stanford, C. Villiers - - - - - - Symphony, "Irish"

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BEETHOVEN	-	-	-	-	-	Sonata in A flat, Op. 110
BACH-SAINT-SAENS	-	-	-	-	-	Overture 29th Church Cantata
GADE	-	-	-	-	-	In the Woods, Op. 41, No. 1
CHOPIN	-	-	-	-	-	Ballade in G minor, Op. 23
GRIEG	-	-	-	-	-	Papillon (Butterfly)
GRIEG	-	-	-	-	-	Berceuse (Cradle Song)
CHOPIN	-	-	-	-	-	Polonaise in B flat, Op. 71, No. 2
SCHUMANN	-	-	-	-	-	Romance in F sharp, Op. 28, No. 2
SGAMBATI	-	-	-	-	-	Toccata in A flat, Op. 18, No. 4
RUBINSTEIN	-	-	-	-	-	Etude in C major, Op. 23, No. 2
RUBINSTEIN	-	-	-	-	-	Barcarolle in G major
LISZT	-	-	-	-	-	Tarantella, Venezia e Napoli

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- Thursday, Feb. 20. Colombe's Birthday, *Browning*
- Thursday, Feb. 27. Miscellaneous Selections.
- Thursday, March 6. Twelfth Night, *Shakespeare*

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Saturday Evening, February 22, at 8.00.

PROGRAMME.

Weber - - - - - Overture, "Oberon"

Liszt - - - - - Concerto for Pianoforte in A major, No. 2

C. Villiers Stanford Symphony No. 3, in F minor, "The Irish," Op. 28

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"Through 'Oberon,' Weber has become the father of all the musical elves, naiads, and mermaids, and hence also one of the chief suggesters of Mendelssohn's 'Midsummernight's Dream,' 'Melusina,' and 'Hebrides,' Bennett's 'Naiads,' and Wagner's 'Rhine Daughters.'" Such is the happy remark of one of Weber's biographers and admirers. In 1824, Charles Kemble, then manager of Covent Garden Theatre, London, was anxious to secure a new work from the pen of the composer of 'Der Freischütz,' and Weber agreed to write one. The libretto he finally accepted was by a Mr. Planche, founded on the old romance, "Huon de Bordeaux," bearing the name of the "Fairy King." The manager, eager to produce a new piece by one of the most popular composers of the day, offered Weber three months in which to write the music. But he reckoned without a knowledge of Weber's slow methods. "Three months!" he exclaimed: "that will no more than allow me to read the piece and design the plan in my head." The result was that Covent Garden had to wait six times three months before the task was completed. It being part of the stipulation that the composer should conduct the first performances of his opera, Weber set out for London in February, 1826, where he arrived on March 6, taking up his abode with Sir George Smart. Weber was warmly received by all classes of English musical society, the honors paid to him culminating when "Oberon" was produced, on April 12. The success of the opera was not immediately great, but the personal popularity of its author led to demonstrations of a kind which Weber has described with a liveliness that proves how much they invigorated his feeble frame. Weber's health was precarious at the time he undertook the composition of "Oberon," and



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numerous were the premonitions that accompanied its completion ; yet the liberal payment he was to receive for it, which would enable him to provide comforts for those at home to whom some 'of the necessities of life had been denied, kept him at his task until it was finished.

"Oberon" was literally Weber's "Swan Song." It was ended (the overture was written last of all) only three days before the first performance. Inscribed upon the title-page are these words: "*Vollendet d. 9 April, 1826. Vormittags 11.45 Uhr, und somit die ganze Oper Oberon. Soli Deo Gloria!!* C. M. Weber." After the opera was performed, the one thought that filled his mind was to go home and die among his own people. On May 30, he wrote to his wife: "You will not receive many more letters from me. Answer this; not to London, but to Frankfort. I see your astonishment. I will not go to Paris. What could I do there? I can neither walk nor talk. What can I do further than go straight home?"

"Der Freischütz" was to be performed for Weber's benefit on June 6, and on the 2d, he wrote his last letter, which finished thus: "God bless you and preserve you in good health. Would that I were with you!" On the evening of the 4th, feeling worse than usual, he retired to bed early, saying, as he shook hands with his friends at Sir George Smart's, "God reward you for all your kind love to me." "The next morning," says his son and biographer, Baron Max von Weber, "at the early hour when Weber generally required his aid, Sir George Smart's servant knocked at his chamber door. No answer came. He knocked again, and louder. It was strange, for Weber's sleep had always been light. The alarmed servant rushed to Sir George, who sprang out of bed, and hurried to the room. Still to his repeated knocking no answer was returned. . . . It was now

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resolved to force the door. It was burst open. All was still within. The watch which the last movement of the great hand which had written 'Freischütz,' 'Euryanthe,' and 'Oberon,' had wound up, alone ticked with painful distinctness. The bed-curtains were torn back. There lay the beloved friend and master, dead. His head rested on his left hand, as if in tranquil sleep, not the slightest trace of pain or suffering on his noble features. The soul, yearning for the dear objects of its love, had burst its earthly covering and fled. The immortal master was not dead,—he had gone home." Weber was buried at the Catholic Chapel of St. Mary's, Moorfields, London; but in October, 1844, his remains were taken to the Fatherland, and finally interred at Dresden. An oration was delivered over his grave by Richard Wagner.

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits

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who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

We quote extracts from an article on "Oberon," by Ludwig Nohl, which may not prove uninteresting at this time:—

"During his whole life, Weber's thoughts and feelings were wrapt in the beauties of nature, as we see in the 'fragrant forest' of the 'Freischütz.' It was to him a second existence, in which he refreshed his mortal being and felt immortal life. These lovely charms he has, by the power of his all-achieving art, thoroughly associated with his 'Oberon.' This, and the mysterious attraction of distant lands of romance, the gorgeousness of Oriental life, and droll, clumsy strength of the Turkish element, the latter represented by an original melody, constitute lasting and valuable qualities in 'Oberon.' During the composition of this opera, Weber suffered much, and his work rendered a journey to Ems absolutely necessary. There he was destined to experience the sunshine of real celebrity. Although, when he passed through Weimar, the old lion of literature who viewed his fame, through Zelter's spectacles, as 'a mushroom growth without any real timber,' had received him with patronizing coolness, he shortly

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afterwards, at Wiesbaden, had evidence of his popularity in a 'moving scene,' which he himself describes in the following pleasant fashion to his wife:—

“A Doctor Horn was sitting by me, a highly cultivated man and a great lover of music. After we had had a very interesting conversation about literature and many subjects, and he found that I was from Saxony, where he had formerly studied, he questioned me concerning a thousand things. The music the band was playing brought our discourse upon the “Freischütz.” I artfully evaded every question that could have betrayed me, until the man, quite astonished to find me so much at home in the subject, asked my name. Well, it is an honest name, and accordingly I could not conceal that I was called Weber. “Weber!” cried he, quite eagerly. “Gottfried Weber!” “No,” said I. “From Berlin, then? *He’s* dead long ago. But,” with a pause, like one who holds his breath in joyous surprise, “you can’t be”— “Carl Maria von Weber,” replied I, quite quietly, filling my glass. You should have seen how the man sat stiff and motionless for five minutes, as if struck by lightning, and at last, while his eyes moistened, he said, with a quiet earnestness, “What a joy God has allowed me to experience!” You know, dear Lena, that the biggest and thickest clouds of incense neither tickle my nose nor bewilder my senses. But here I thanked the Creator for having given me the power to touch a good man’s heart so deeply; and I do not think that a better reward will ever be offered to me.’

“The cast of ‘Oberon’ was admirable, the rehearsals went excellently; but ‘Where is the joyous, strong courage I once felt?’ he exclaims. Above all things, it made him at last quite angry that he was obliged



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"'Herr von Weber was received with a warmth that has seldom—perhaps never—been exceeded in a theatre,' says the *Harmonicon*. But as that important musical journal observed concerning the music that it was more calculated to satisfy the scientific judgment of connoisseurs than to please the general public, though 'not destitute of melody,' so did also a German afterwards notice the real result of the work with the simple words, "'Oberon" here rejoices in the quiet approval of the numerous educated people, who have lately begun to know and to love German music.'"



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This concerto, in A major, is a product of Liszt's best period. In it, the composer deliberately breaks away from the established concerto form, even to a greater extent than in his first concerto. Whatever might be said by followers of the more conservative school, this composition will always remain a masterpiece, and an interesting type of Liszt's individuality as a musical genius, and of that school of pianoforte music of which he was the creator. It also affords a thorough insight into his rare and brilliant skill as a master of orchestral resources.

Its themes are fine and poetical in character on the one hand, and impressively rhythmical and dignified on the other. These are developed with logical clearness and with refined spirituality of sentiment, and, though treated in free form, in which thematical development becomes of primary importance, are linked together with masterly power into a homogeneous whole of the profoundest interest and without a trace of conventionality. The concerto progresses uninterruptedly. The *tempi* change frequently, but the original themes constantly reappear under different aspects and ever in some new shape,—now peaceful, now heroic, now with passionate fire, now with soulful tenderness, and intermingled with that brilliant and

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graceful *floritura* and cadenza work which so distinctly and characteristically mark the compositions of Liszt.— *Carl Baermann.*

ENTR'ACTE.

It is well known that Liszt was an enthusiastic admirer of the music of the Roumanian "Laoutars"; and the story which has been printed by the *Neue Musikzeitung* of Stuttgart, concerning the way in which the composer first made acquaintance with it, will be read with a good deal of interest. It was at the house of the Roumanian poet, Basile Alecsandris, who had invited a large number of guests to be present at a performance by a band of these musicians, conducted by the old chief, Barbo Laoutar. A national march was first played, and created so much enthusiasm that many of the audience threw gold pieces into the glasses from which the musicians had been drinking. Then came a Tzigane melody, with which Liszt was so delighted that he rushed up to the leader, threw down more gold, and said, "You have given me some of your music, now listen to some of mine." With that he seated himself at the piano, and began to improvise, in his own marvellous way, a Hungarian march. At its conclusion, the old chief, with tears in his eyes, went up to Liszt, and said, "It is my turn, master, to beg you to drink with me." While the glasses were touched, Liszt said, "What do you think of my music?" "It is so beautiful," said Barbo, "that, if you will permit me, I will try to reproduce it." Liszt smiled incredulously, but acquiesced; and Barbo turned to his players, lifted his violin, and forthwith the whole band repeated the march, with not a single



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note omitted, either from the theme or its elaborate developments and decorations. When the wonderful performance was finished Liszt sprang from his chair, threw himself into the leader's arms, and cried, "By Heaven, Barbo, you are a divine artist, and a greater musician than I!"

Symphony, No. 3, in F minor, "The Irish," Op. 28.

C. Villiers Stanford.

Allegro moderato.

Allegro molto vivace.

Andante con moto.

Finale; Allegro vivace.

Charles Villiers Stanford is one of a group of four younger English composers, whose activity during the past ten years has given English music an impetus and influence which it never had before. The four musicians referred to are Mackenzie, Stanford, Cowen, and Parry. Of these, the music of Stanford and Parry is quite unknown in Boston. Professor Stanford was born in Dublin, Sept. 30, 1852, where his father, an enthusiastic amateur, encouraged the musical studies of his son under Sir Robert Stewart. He matriculated at Queen's College, Cambridge, as choral scholar. In 1873, he succeeded Dr. J. L. Hopkins as organist of Trinity College, Cambridge, graduating there with classical honors in 1874, the year of his appointment to the conductorship of the Cambridge University Musical Society. The next three years our composer spent in foreign study, his masters being Reinecke and Kiel. On returning to England in 1877, his first work, an overture, was performed at the Gloucester Festival of that year. His first symphony was composed in 1879. His first opera,

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"The Veiled Prophet of Khorassan," was produced at Hanover, Feb. 6, 1881. As composer, conductor, and teacher, Professor Stanford has been an active and beneficent factor in English musical affairs. Before his appointment in 1887 as Professor of Music at Cambridge University (succeeding G. A. MacFarren), his influence there had given the Musical Society more than local prestige; and now, with the greater opportunities which the full professorship affords, the degree of musical activity at Cambridge, Eng., is paralleled by no other similar educational institution. It was at Cambridge in 1885 that Professor Stanford produced his "Music to Oedipus Tyrannus," similar in design to our own Professor Paine's "Oedipus," brought out earlier at Cambridge, Mass.

When Carl Rosa sought the aid of English musicians in the composition of new operas, Professor Stanford was first to respond. In the larger forms, he has written three operas, four symphonies, the oratorio of "The Three Holy Children" (Birmingham, 1885), plentiful chamber music, etc. Performances of his music in this country have been few. The Choral Society of Toronto gave the oratorio of "The Three Holy Children" on March 11, 1887. The short but brilliant choral ballad, "The Revenge," was performed in Pittsburg Nov. 11, 1887; and the "Irish" symphony was played in New York at a concert by the Symphony Society, Walter Damrosch, conductor, on Jan. 28, 1888.

The "Irish" symphony, as has been pointed out by another, answers most strikingly to the characterization of Irish music to be found in Dr. Norman Macleod's Note-book: "My father once saw some emigrants from Lochaber dancing on the deck of an emigrant ship, and weeping their eyes out. This feeling is the mother of Irish music. It expresses the struggle of a

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buoyant, merry heart to get quit of thoughts that often lie too deep for tears. It is the music of an oppressed, conquered, but deeply feeling, impressible, fanciful, and generous people. It is for the harp in Taras' Halls." The four movements are dated respectively (at the close of each in the manuscript score): June 5, 1886; February 18, April 4, and April 30, 1887. Its composition, which must thus have occupied its author's thoughts, more or less, for the greater part of a year, cannot therefore be said to have been carried out in a hurried manner.

There follows a reduction of an analysis prepared for the first performance of the work under Hans Richter, which occurred in London, Jan. 28, 1888:—

In place of a dedication, the symphony bears the following motto:—

"Ipse fave clemens patriæ, patriamque canenti,
Phœbe, coronatâ qui canis ipse-lyrâ!"

Among the principal traits of Irish national music which Prof. Stanford has utilized, in order to impart a "local color" and a distinctive national character to his work, may be enumerated: (1) The admission (but in two instances only) of existing national airs, and a general reproduction of the national style. This latter has been attained by the employment, in the structure of his melodies, of scales or modes not generally used in modern music, and which, if not identical with, are nearly akin to some of the old Greek or so-called ecclesiastical modes, especially the *Æolian* and *Mixolydian*. The first, second, and fourth movements are written in what theorists would call the "*Æolian mode transposed*,"—*i.e.*, a scale having semi-tones between its second and third and fifth and sixth degrees. The slow movement is in the "*Mixolydian mode transposed*," having its semi-tones

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between the third and fourth and sixth and seventh degrees. (2) The frequent avoidance of semi-tonic intervals, which imparts to both melody and harmony a still more antique and pentatonic flavor. (3) The adoption of a scheme of melody peculiar to the structure of many old Irish tunes. This consists of four strains of equal length, of which the first is coincident with the fourth, and the third is a slightly varied repetition of the second. It has its analogy in the verse scheme of Tennyson's "In Memoriam," in which the first line of each stanza rhymes with the fourth, and the second with the third. (4) The substitution of a Hop-jig, a national dance, for the more usual *scherzo*; the imitation of the rhythm of an old Irish harp prelude, "Try if it's in Tune"; and the introduction of the "Lament of the Sons of Usnach." These are matters of detail which, it is hoped, will be made clear in the following analysis:—

First Movement.

The first movement (*allegro moderato*), without any preamble, opens at once with the principal subject, given out (in two octaves) by all the strings, except basses, and unaccompanied. After having been joined, at the seventh bar, by the clarinet and bassoons in a modulatory passage, this is repeated a fifth higher by the violins and violas against a sustained accompaniment on the part of the lower wood-wind and horns. A short intermediary passage (strings and horns) then leads to a repetition of the "first" subject, which is now presented (*forte*) in a more ornate form and more fully scored. Its development at length, followed by a transitional passage, brings us to the "second" subject ('cello), the melody of which, from its peculiar structure, illustrated what has been spoken of above as being analogous to the verse scheme of "In Memoriam." It gives way to a long series of passages in "imitation" and in "inversion by contrary motion." The carrying out of this device, which is accompanied almost throughout by the horns in triplets, is complemented by a short episodic theme, of a less strongly pronounced national character (strings and wood-wind, then trombones). This serves to prepare the way, in the first instance, for a repetition of the entire first section of the movement, and, in the second, for the entry of the "working out" section.

At the commencement of the "working out" section, the first three notes of the second subject are employed on different degrees of the scale as a kind of "ground bass," on which fragments of the "first" subject, especially its second and third bars, or variants of them, are superimposed. This idea disposed of, the initial phrase of the "first" subject jostles

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against others of its component parts with all the freedom that the art of "thematic development" admits. Similar attention is subsequently bestowed upon the "second" subject and its complementary passages "in imitation" and "in inversion by contrary motion." The "recapitulation" section is far more a matter of further development than of slavish repetition. The "first" subject, which enters on a "dominant pedal," is at first assigned to oboe, clarinet, bassoon, and violas, with a new counter-subject superimposed by the flutes and violins. Much novelty of treatment of both subjects now enters into the scheme, and the "second" subject, which before was given to the 'cellos, is now assigned to the clarinet. Similarly with the complementary passages "in imitation" and "inversion," those which before were sustained by the wind are now allotted to the strings, and *vice versa*. In the course of the peroration, the "second" subject is reverted to, but the opening phrase of the "first" subject brings the movement to a close in the major key.

Second Movement.

The second movement (*allegro molto vivace*), which takes the form of a Hop-jig, opens with a theme in the violins in 9-8 time. The long-sustained note of its commencement is characteristic of the mode of performance of such pieces by Irish fiddlers. Another determining feature of its nationality is the cadence at the tenth bar. For like reasons attention should also be drawn to the three heavy chords of dotted crotchets in the first and fourth bars of an alternative strain (in the wind) and merging into a second and contrasting subject, with the bass prominently accented. Here, too, the cadence is peculiar, but it is one which is common to other countries

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (*Tauchnitz edition*)

which have derived much of their national style of music from Eastern sources. The above themes, as the groundwork of the "Hop-jig," will be sufficient, without further analytical details, to enable the listener to follow it with ease, if it be borne in mind that it is interrupted by a *trio* based upon a new theme (first clarinets, then violins). After this the Hop-jig is repeated and complemented with a *coda*, which brings the movement to a close in the major key, the drum having the last note all to itself.

Third Movement.

The slow movement (*andante con moto*) commences with a harp prelude, in imitation of one familiar to Irish harpists under the title of "Try if it's in tune," and from time to time interrupted by fragments of the principal subject of the movement, and by a flute cadenza. Passing over these as subsidiary matters which speak for themselves, it seems sufficient to note that the principal subject, as it appears on being introduced in its entirety, enters in the clarinets *con molto espressione*. The discussion of this, without coming to a full close, is followed, with a change of key to D major, by the introduction of the "Lament of the Sons of Usnach." This consists of neither more nor less than a short phrase of four notes, repeated over and over again. Prof. Stanford has utilized this "Lament" in a very ingenious manner as a kind of "ground" (but never in the bass) upon which to superimpose a series of plaintive melodic passages. What follows may be defined as a further development of the previous material; namely, the harp prelude, the principal subject, and the "Lament" with its counter-subjects.

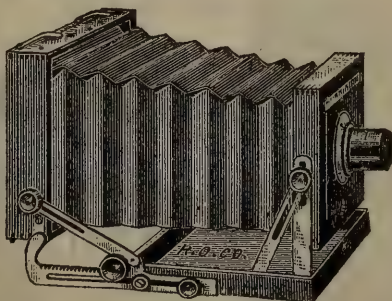
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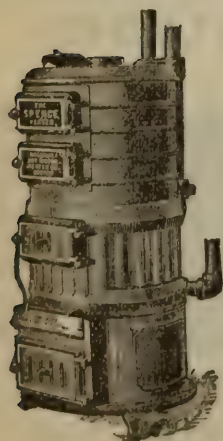
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Fourth Movement.

The *finale* (*allegro vivace*), which is couched in rondo-sonata form, has two old Irish airs for its principal subjects; namely, "Remember the glories of Brian the Brave," and "Let Erin remember the days of old." It opens, in a key foreign to its signature, with an exposition of the first of these tunes, in a fragmentary manner and in company with other independent matter. The tune appears later in its entirety; but, for the sake of keeping up a sense of continuity, it is never brought to a tonic full close. Its development is followed by a passage of transition, leading to a second subject (violins and horns). After having been taken up and repeated by the wood-wind and horns against an accompaniment by the strings, consisting for the most part of a chain of shakes, this, too, is complemented by a *codetta*, in the course of which there is a prefigurement (by the horns) of a third subject, but in so disguised a shape as to be scarcely recognizable. This *codetta*, in satisfaction of one of the requirements of rondo form, leads to a repetition of, or, more strictly speaking, a brief allusion to, the first principal subject, soon to be followed by a varied version of the second subject. A short, transitional passage, by which this is supplemented, then brings us to the third principal subject of the movement. It consists of the fine old Irish folk-song, "Let Erin remember the days of old," given out by three trumpets, and surrounded by a harmonic accompaniment on the part of the strings and harps (*sostenuto ma non legato*). From this point onwards we are occupied with the recapitulation and further development of the principal subjects; and, in conclusion, the folk-song, "Let Erin remember the days of old," now transposed to F major, and more fully scored than before, forms a fitting climax to a symphony of which Ireland may fairly be proud, and to whose composer Tacitus's words, "Civicam coronam apud Britanniam meritis," seem singularly applicable.



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Saturday Evening, March 1, at 8.00.

PROGRAMME.

Mozart - - - - - Symphony in E-flat

Rubinstein - - Tamara's Aria, from the opera "The Demon"

Arthur Weld - - - "Italia," Dramatic Suite for Orchestra

1. { Monte Cassino—"Ave maris stella."
2. { Venezia—"I gondolieri amorosi."
3. Napoli—"Pulchinella."
4. Amalfi—"Una sera d'amore."
5. Roma—"Il Carnevale."

(First time in Boston.)

Bizet - - - Micaela's Aria, from the opera "Carmen"

Meyerbeer - - - Overture, "Struensee"

Soloist, Miss GERTRUDE FRANKLIN.

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Mlle. DE VERE.	
Bal Costume	Rubinstein
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Trompeten Lieder <i>Riedel</i>	Sonata in G minor <i>A. Foote</i>
Trio in C minor <i>Brahms</i>	Quintet in E-flat <i>G. W. Chadwick</i>

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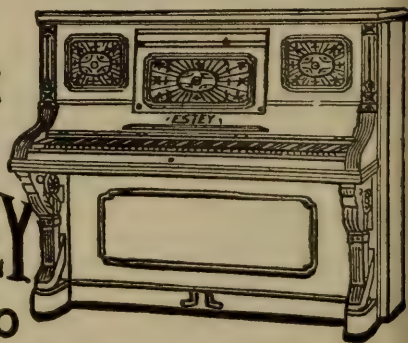
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Friday Afternoon, February 28, at 2.30.

Saturday Evening, March 1, at 8.00.

PROGRAMME.

Mozart - - - - - Symphony in E-flat (Koechel 543)

Adagio; Allegro.

Andante.

Minuetto and Trio—Allegretto.

Finale—Allegro.

Bizet - - - - - Micaela's Aria, from "Carmen"

Arthur Weld - - - "Italia," Dramatic Suite for Orchestra

1. { Monte Cassino—"Ave maris stella."

2. { Venez a—"I gondolieri amorosi."

3. Napoli—"Pulchinella."

4. Amalfi—"Una sera d'amore."

5. Roma—"Il Carnevale."

(First time in Boston.)

Rubinstein Aria, "Taeglich eilen wir im Fluge," from "Der Daemon"

(First time in Boston.)

Meyerbeer - - - - - Overture, "Struensee"

Soloist, Miss GERTRUDE FRANKLIN.

The Programme for the next Public Rehearsal and Concert will be found on page 571.

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* Handel certainly contests with Mozart the palm for rapid and enduring work: he composed "The Messiah" in a month, and "Israel in Egypt" in seventeen days.



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neglect it in those of his fine symphonies which were written after the death of Mozart." Before the E-flat symphony, Mozart had employed clarinets in "Figaro" (1786) and "Don Giovanni" (1787).

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is filled with a mocking joviality, more frequent with Haydn than Mozart, but it does not lose its hold on the more refined and elevated tone of the preceding movements. This movement receives its peculiar stamp from its startling harmonic and rhythmical surprises. Thus it has an extremely comic effect when the wind instruments try to continue the subject begun by the violins, but, because these pursue their way unheeding, are thrown out, as it were, and break off in the middle. This mocking tone is kept up to the conclusion, which appears to Nageli 'so noisily inconclusive — such a bang — that the unsuspecting hearer does not know what has happened to him.' ”

For readers who prefer a more detailed analysis, the following reduction of one by Grove is offered : —

First Movement.

“The symphony opens, as was Mozart’s frequent custom, with an *adagio*, which commences with solid chords in the whole orchestra, separated by scale passages in the first violins. As the movement proceeds, the scale passages become more frequent, and are taken up by the second violins and basses as well. This leads into the *allegro* of the first movement proper, a graceful and beautiful theme, first given out by the violins, with charming touches of horns and bassoons, and then transferred, on repetition, to the basses. The corresponding ‘second subject,’ divided between the violins and clarinets, and charmingly accompanied by the basses in *pizzicato* notes, is of the usual length of ten bars ; it is thoroughly in the vein of that which precedes it. It plays a main part in the development of the movement, in company with a phrase which occurs at first almost accidentally as a mere

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accompaniment figure, and is made important use of after the double bar, almost to the neglect of the 'first subject' proper, and by scale passages in the first violins, which seem to have been particularly attractive to Mozart in this movement."

Second Movement.

"The *andante*, during which both drums and trumpets are silent, is sometimes called the *swan-song*, though on what ground it is hard to say, since the slow movements in both the G minor and 'Jupiter' symphonies, as well as in a score of other grand works, were written nearer to Mozart's departure than this. It is founded on a theme at once lovely and characteristic. The second subject is a complete contrast to the first, and by its modulations introduces the only change in the joyous flow of the symphony. The second portion of the *andante* is remarkable for many things, but for nothing more than the parts which Mozart has assigned to his two bassoons, *obligato* throughout, now filling up the general structure and adding their rich, warm tone to the effect, now moving in independent figures and florid phrases, truly delightful to hear. The bassoons are prominent in both *allegro* and *andante*, but it is in the latter especially that they play their most characteristic part."

Third Movement.

"The *minuet* is jovial without being vulgar, and the *trio*—in which the clarinets come into prominence, the first clarinet playing the melody, while the second has an *arpeggio* accompaniment beneath—is as happy as can be wished."

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Fourth Movement.

"But it is in the *finale* that the irrepressible spirit and brilliancy of this most genial of composers display themselves in all their freedom. The *finale* to a symphony of Mozart's is always a *capo d' opera*. His long experience with the public had taught him the absolute necessity of finishing his work with a lively and engrossing strain, which should occupy and amuse the audience, and send them away pleased with themselves and the composer. And this his immense facility, acquired during the same wide experience, enabled him to do with certainty, and to be at once profound and gay, learned without the appearance of learning. What can be more delightful as pure music than the *finale* to the 'Jupiter' symphony, with its unceasing gayety and movement? and yet it is one of the most scientific pieces of contrivance to be found in orchestral music,—a strict fugue, on four subjects. The movement on which we are now engaged, though not so exacting in its scheme, is full of calculation and contrivance, and no less full of vivacity and *entrain*.

"It commences with a delicious theme, which is followed by a second subject almost identical with it, though with sufficient change to give it a marked difference. It is in the second portion of the movement that the elaborations and busy imitations and modulations occur which vindicate Mozart's claim to the possession of the highest science, though they probably did not give him very much trouble at the moment."

The E-flat symphony appears three times on Boston Symphony programmes: season of 1883-84 (Mr. Henschel); Jan. 9, 1886, Jan. 5, 1889 (Mr. Gericke).



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and the duty his mother has enjoined me without fear I shall know how
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Air. Andantino molto.

I try not to own that I tremble ;
But I know I'm a coward, although bold I appear.
Ah ! how can I ever call up my courage,
While horror and dread chill my sad heart with fears ?
Here, in this savage retreat,
Sad and weary am I,
Alone and sore afraid.
Ah, Heaven ! to thee I humbly pray now :
Protect thou me, and guide and aid.

Allegro molto moderato.

I shall see the guilty creature,
Who by infernal arts doth sever
From his country, from his duty,
Him I loved, and shall love ever.
I may tremble at her beauty,
But her power affrights me not.
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 Ah ! to this poor heart give courage,
 Protector ! guide and aid now me !
 But I am not deceived. No : he is on yon rock.
 Ah, come ! ah, come José !
 My heart fails me ! What can I do ?
 How attract him ?

"Italia," Dramatic Suite for Orchestra.

Arthur Weld.

1. *Monte Cassino, "Ave maris stella."*
2. *Venezia, "I gondolieri amorosi."*
3. *Napoli, "Pulcinella."*
4. *Amalfi, "Una sera d' amore."*
5. *Roma, "Il Carnevale."*

Arthur Weld, whose name appears to-day for the first time upon a Boston Symphony programme, is a Boston musician, graduate of the Royal School of Music at Munich. Besides the work played to-day, Mr. Weld has written a Romance for orchestra.

The composer has prepared for this programme the following sketch of his "Italia" : —

"This work is in five movements, there being, however, no break between the first and second. There is no attempt to represent by music all manner of impossible details ; but the composition is distinctly "programme music," in the sense that it endeavors to musically portray the general

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feeling or coloring, so to speak, of modern Italian life. The five movements, it will be seen, are named after five towns in Italy, with a secondary title, indicating some especial sentiment connected with the town in question. The introduction, *Monte Cassino*, "*Ave maris stella*," E-flat major, opens with a hymn or choral for all the wind instruments, followed by a passage of canonic imitation in eight real parts in the strings. The indicated *tempo* is C, *adagio religioso*; and the whole character of this movement is peaceful and devout, like the lives of the monks who live in the grand old monastery of the Benedictine order among the beautiful mountain forests of Monte Cassino. A brisk transition passage brings us to the second movement.

Venezia, "*I gondolieri amorosi*," 6-8, *allegro giocoso*, E-flat major, is a brisk movement, the second theme, B-flat major, 9-8, being decidedly in the character of a barcarole.

The third movement, *Napoli*, "*Pulcinella*," 3-4, *allegro vivace*, is like a miniature *scherzo* and *trio*. The *tempo* is very fast, and the sustained melody of the *trio* is perhaps intended to represent the appearance of Columbine on the scenes of what we call a "Punch and Judy theatre."

The fourth movement, *Amalfi*, "*Una sera d' amore*," C, *andante amoroso*, is very elaborately developed in strict sonata form, the material consisting of two themes and four episodes. Trumpets, trombones, and drums do not appear in this movement; but the English-horn, a third bassoon, and the harp are added to the orchestra, and there are considerable passages for both solo violin and solo viola. The love story does not seem to end very happily, but perhaps the music only represents the vague sadness which follows any very happy hour.



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The fifth and last movement is entitled *Roma, "Il Carnevale."* The full strength of the orchestra is brought to play, and several characteristic percussion instruments (tambourine, triangle, and snare drum) are used in various ways to add local color to the score. It seems for a moment as if some enamoured masker had slipped away from the merry crowd, and, approaching his lady's window, sings tender strains to the accompaniment of his lute. But there is no time for love-making. The wild notes of the street break in upon his serenade; in the distance, the notes of a waltz are heard, a group of *pifferari* passes by, and in a few moments we are again in the turmoil of the pleasure-seeking crowd."

The Suite has been performed in Munich, at a concert of the Music School, and at the Worcester Festival (1888).

Aria, "Taeglich eilen wir im Fluge" from "Der Daemon."

Rubinstein.

The story of Rubinstein's opera of "The Demon" is founded on a poetic legend of the Caucasus, the operatic version of which may be stated as follows: The Demon visits the earth, and, after expressing his determination to work evil on all mankind, falls in love with Tamara, a beautiful Circassian. By his machinations, her betrothed, Prince Sinodal, is slain by a band of Tartars, and Tamara retires to a convent. Here the Demon pursues her and renews his solicitations. In a state of terror she is about to yield, when an angel of light intervenes, and Tamara falls dead, the usual apotheosis bringing the opera to a conclusion. In the language of a wit, the opera is an attempt "to portray to appropriate music the conver-

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sion of the devil by the prima donna soprano, provided with gauze wings for her laudable endeavor."

"The Demon" is Rubinstein's seventh opera, and was produced for the first time on Jan. 25, 1875. It has met with a limited reception in Europe, and has not been performed in the United States. With the exception of the ballet music, played here by the Philharmonic Society and the Orchestral Club, no portions of the music of "The Demon" have been heard in Boston.

The aria heard to-day is sung by Tamara in the first act of the opera. While her companions are laughing merrily and twining garlands, she stands alone, as if in a dream, brooding in a spirit of fantastic melancholia about her lover, the Prince; her strange fancies, it would appear, leading her to imagine that she and her lover had changed places. This selection, which is lightly scored in the accompaniment, is generally of a florid character.

On our way we hasten daily,
Ere the sun sinks in the west,
To the spring that bubbles gayly
O'er the meadow's verdant breast.
As upon its course 'tis tripping,
In a merry babbling mood,
In its silvery sands are dipping
Tiny fish in search of food.

Pretty maiden, who hast plighted faith to me,
Why without me do you haste to the shore?

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Ah, wait till my coming !
 Heed well that you too long do not careless linger on the shore.
 Ah, take care,— yes !
 Take care that from out the stream the tiny fishes spy you not.
 Ha, ha, ha, ha, ha, ha !
 Only dream I love but you.
 Dear little friend, soon with thee will
 I cease to play and to jest evermore.

Sisters, come, pluck with me
 Tender leaves and blossoms.
 Join with me them to weave
 Into crowns and garlands.
 And, thus decked, we'll rejoice
 As we give her welcome.
 Safely bring unto me
 All these festal presents.

While her hand thus I guard,
 Woe cannot come near her.
 Each new day then will bring
 New love joys unto her,
 Happy dreams, sweetest fate ;
 And, when so united,
 Must the world be destroyed
 Ere our love shall perish.

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Ah, full soon shall I see thee !
Soon shall I see thee now,
Soon embrace thee shall I.
Ah, beloved, come to me !

ENTR'ACTE.

MEYERBEER.

From 1829 to 1860, with few exceptions, Meyerbeer passed the summer months every year at Spa. An eye-witness thus describes him : "He was invariably dressed in an ill-fitting black frock coat, with a black silk neck-cloth wound several times round his throat, high and stiff shirt collars, and tight trousers with straps. His gloves were many sizes too large for him, and he wore a tall silk hat falling not over-gracefully on the nape of his neck. He always carried a huge cotton umbrella under his left arm when he didn't use it as a walking-stick. When on foot, he shambled along with a tottering step as if he were blind ; but his usual mode of locomotion was an insecure seat on a donkey, his legs dangling almost on the ground, in which guise he might regularly be seen of an afternoon in the Allée du Marteau." Jules Janin used to relate with great glee that during his stay at Spa, on returning from an excursion in the neighborhood, he asked his servant if any one had called. "Nobody worth speaking of," was the contemptuous answer, "only the queer old fellow on a donkey with a large umbrella!" Among the composer's peculiarities was a horror of cats, the mere sight of one throwing him into a nervous fit. He was as a rule silent in company, and disliked being brought into contact with inquisitive people. One of these, meeting him while he was enjoying a solitary "constitutional" in the Champs Elysées, fastened on him like a leech, and, anxious to have the latest intelligence from the fountain-head as to the progress of the long-expected "Africaine," asked him point-blank if it were nearly ready. "Monsieur," coolly replied Meyerbeer, "the Champs Elysées are open to every one, but my secrets are not like the Champs Elysées," and turned on his heel, leaving the indiscreet questioner no wiser than he was before. As a memorial of his frequent visits to Spa, a charmingly picturesque promenade artistically laid out near the spring of the Géronstère by

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order of the municipality records the titles of the composer's principal works. A tiny waterfall like a silver thread is called "La Cascade de Ploërmel"; a flight of steps composed of roughly hewn stones represents "L'Escalier du Prophète"; a wooden bridge is dignified by the name of "Le Pont de Marcel"; and two recesses, where benches are placed for the accommodation of visitors, are respectively denominated "Le Repos de Pierre et Catherine" and "Le Repos de Raoul."—*All the Year Round*.

Some years ago there appeared in an English journal, the *Tripod*, some personal reminiscences of Meyerbeer, from which we quote:—

"The 'Huguenots' was to be performed for the first time in Brunswick, Germany, some time in the neighborhood of 1845, and Meyerbeer was to conduct in person. I had been present at all the preliminary rehearsals; and the music had taken such a powerful hold on my youthful imagination that when I heard within a few feet of me on the eventful day an introduction, 'Herr —, Capellmeister Meyerbeer,' I looked around, and, lo! I beheld the (to me) demigod and ideal of grandeur,—the great man whom I had pictured as an Apollo, sixteen feet high, with bâton instead of a club. There he stood, a little Jew, muffled up, and a pearly dewdrop hanging on the end of his nose, with a sharp crack in his laugh, so utterly unlike the duet of the fourth act that I then refused, nor could I since bring myself, to accept the real for the ideal composer. Yet I stood trembling in his presence, examining with wonder the man who wrote that marvellous fourth act; and, when he invited me to get out under his feet and not stand in the way so, I

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (*Tauchnitz edition*)

felt gratified that he noticed a small boy, but did not leave. . . . I must here mention that I was a sort of fixture (not even ornamental, but useless) in said orchestra, being tolerated there because of sustained filial relations to the *corno Inglese*: one of the D flutes was my uncle, and I claimed a general friendship with the trombone, being only at loggerheads with the first violins because of a tendency to keep my voice in unison with them when they had the melody.

“Meyerbeer at this rehearsal noticed my failing, and, speaking to some one behind the scenes, directed them to remove that boy (pointing to me) ‘because he keeps howling in an unearthly manner.’ . . .

“After the performance of ‘The Huguenots,’ on my way home I must have been still under the intoxicating influence of the trance which held me enchained during the whole evening; for I was arrested by the *Nachtwächter* for making the night hideous with frantic attempts at singing, or rather screaming, the great duet of the fourth act, soprano, tenor, and all the orchestral parts at the same time, and which homage to the great genius who had presided that evening was not fully appreciated by the unpoetical nondescript with the lantern, who had held me by the collar until I had finished the ravishing strain; then, becoming better acquainted with him, and ‘after a short but eloquent speech setting forth the importance of the occasion which had brought us together,’ I insisted on accompanying him to the station house.”

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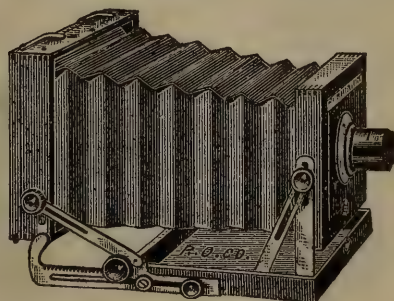
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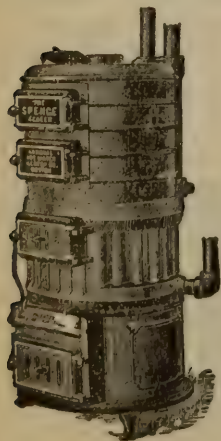
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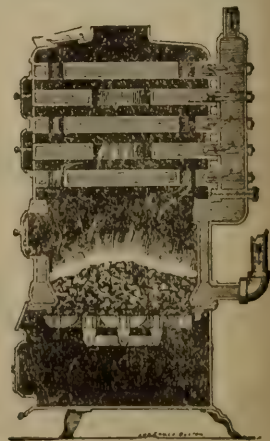
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After the performance of "The Huguenots" in Paris in 1836, the King of Prussia invited Meyerbeer to become his Capellmeister, which position he accepted and retained for several years. While in Berlin, Meyerbeer wrote the opera "A Camp in Silesia"—some of the music of which was afterwards utilized in his "The Star of the North"—and the overture and incidental music to his brother Michael's five-act play, "Struensee." Struensee was an ambitious and unfortunate minister of the King of Denmark, condemned to death in 1772 for his share in a palace conspiracy, the circumstances of which the royal family of Denmark did not wish to have brought under public notice. Michael Beer wrote his play in 1826; but political reasons kept it unacted until some years after his death, in 1831. In 1836, "Struensee" was performed in Berlin by command of the King of Prussia, with the addition of Meyerbeer's music. Only the overture survives, though connoisseurs find the remaining thirteen numbers to contain much of interest. Meyerbeer was pre-eminently an operatic composer,—in which field he was a reformer,—and wrote little or nothing in the more lofty instrumental forms. The overture to "Struensee," played at the Boston Symphony Concert of Nov. 25, 1882 (Mr. Henschel), is not in strict overture form, though it approximates this. It is rather an orchestral prelude, its melodic and thematic material being taken from the incidental music that accompanies the drama it was written to precede. It is scored for full orchestra, including harp, and permits an estimate of Meyerbeer's bold coloring and also his fanciful devices of instrumentation.



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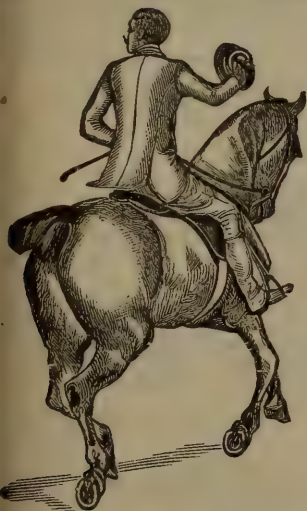
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Friday Afternoon, March 7, at 2.30.

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PROGRAMME.

Mendelssohn - - Overture, "Calm Sea and Prosperous Voyage"

Louis Maas - - - Concerto for Pianoforte, in C minor, Op. 13

Allegro maestoso.

Intermezzo (Andante).

Presto.

(First time.)

Schubert - - - - Funeral March, Orchestrated by Liszt

Schumann - - - - - Symphony No. 1, in B-flat

{ Andante un poco maestoso.

{ Allegro molto vivace.

Larghetto.

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Bell Song from “Lakme”	Delibes
Mlle. DE VERE.	
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Nocturne for Violoncello (with Harp accompaniment)	Chopin
Mr. HEKKING.	
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SATURDAY EVENING, MARCH 8, AT 8.00.

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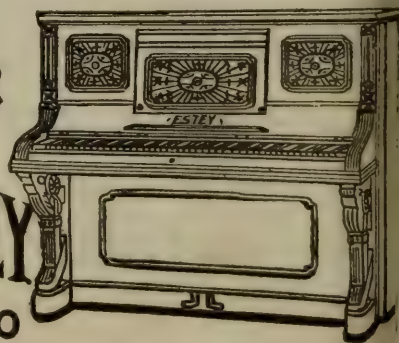
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PROGRAMME.

Mendelssohn - - Overture, "Calm Sea and Prosperous Voyage"

Louis Maas - - - Concerto for Pianoforte, in C minor, Op. 12

Allegro maestoso.

Intermezzo (Andante).

Presto.

Schubert - - - - Funeral March, Orchestrated by Liszt

Schumann - - - - - Symphony No. 1, in B-flat

{ Andante un poco maestoso.

{ Allegro molto vivace.

Larghetto.

Scherzo.

Allegro animato e grazioso.

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The Programme for the next Public Rehearsal and Concert will be found on page 603.

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Bach left a sonata describing the departure of his brother; Knecht, a countryman of Beethoven's, made two symphonies with the titles, "Tableau Musical de la Nature" and "La Joie des Bergers interrompue par l'Orage"; then came Beethoven's "Pastoral" symphony, where students commonly but mistakenly place the source of "programme" music. In our day, with Berlioz, Saint-Saëns, and Wagner as apostles of the realistic methods of composition, the gentle means of Beethoven's "programme" reflected in Mendelssohn's "Fingal's Cave" and "Calm Sea and Prosperous Voyage" overtures are in great contrast. Mendelssohn first saw the sea at Dob-



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beran, on the Baltic, in 1824, when he was fifteen years old. The impression it made he records in a letter to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; . . . sometimes it is so wild and furious that I dare not go in." It is not until 1828 that Mendelssohn, after reading Goethe's poem and with a vivid recollection of the visit to Dobberan, put into music the moods of the ocean. Meanwhile, the "Trumpet" overture, the lovely "Midsummernight's Dream" overture, "Comacho's Wedding," the symphony in C minor, op. 11, and numerous works in lesser forms had established Mendelssohn as a composer.

In the overture played to-day Mendelssohn purposely avoided the form of an *introduction* and *allegro*, wishing to present two companion pictures of the ocean, when

"It is the mirror of the stars, where all
Their hosts within the concave firmament,
Gay marching to the music of the spheres,
Can see themselves at once," —

the other, "when the winds of heaven are blowing free," and sails are bent to sport with the breeze. The overture was completely remodelled during the winter of 1833-34. He writes from Düsseldorf to Pastor Schubring: "I intended to have sent you some of my works, but prefer doing so from Berlin. The 'Meeresstille' I have entirely remodelled this winter, and think it is now some thirty times better."

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Adagio. The leading thematic idea is found in the descending bass of the first bar. The introduction, mostly for the strings in full harmony, often in eight or nine parts, with just a little tinge of color from the wind instruments, is a picture of perfect repose. The strings give such development of the subject as Mendelssohn cares to make, and are almost exclusively employed to end the movement. A couple of pretty flourishes from the piccolo,—in which one writer sees, perhaps, a puff of wind or an idealized boatswain's whistle,—a *crescendo*, a *ff* chord in the wind, and the voyage, *molto allegro e vivace*, begins. The wind instruments play a few bars, then the strings—the 'celli and violas in passages full of motion—continue this section, which is in the nature of a prelude, to the first subject of the *allegro*. This is given out in the tonic of the key by the flutes and other wind instruments, the strings accompanying *pizzicato*. After brief development, the second subject—whose principal feature is built upon the figure in the basses with which the *adagio* begins—comes in with the strings. The “working out” portion, as one writer has said, “so far as all appearance of effort or labor goes, might have been” (as Mendelssohn tells Hiller, the “working out” of a movement should be) “the matter merely of a walk or thought, did we not know from his own confession that it had occupied him many and many a day,—from February to August.” The overture ends with a *coda*, the principal feature of which is a *fanfare* with trumpets.

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ARE INVITED TO INSPECT THEM.

*Allegro maestoso.**Intermezzo (andante).**Presto.*

The sudden death of Louis Maas last summer at the age of thirty-seven deprived Boston of a respected resident composer and pianist. Though born in Wiesbaden, where his father taught music, when a boy he removed with his parents to London, where he had a liberal scholastic training. After graduating from King's College,—and he supplemented his university studies by a severe course in music,—his father, largely influenced by the opinion of Joachim Raff, a life-long friend of the family, permitted him to devote himself solely to music. Young Maas entered the Leipzig Conservatory in 1867, where he graduated under Reinecke and Dr. Papperitz. While a student at Leipzig, two overtures of his were performed at concerts given by the Conservatory; and in 1872 he conducted the Gewandhaus orchestra in a performance of his first symphony. The next few years were passed in teaching at Kullak's Conservatory and at the Leipzig institution from which he had graduated. While a professor at Leipzig he had no less than two hundred American pupils. In 1880, he accepted a concert engagement in this country, the fulfilment of which was prevented by sickness. On recovering, Mr. Maas, though urged by Raff to accept a professorship in the Conservatory at Frankfort, came to Boston,

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and joined the staff of the New England Conservatory, with which institution he was connected at the time of his death.

The career of Mr. Maas in Boston was a busy and useful one. Though engrossed with pupils he yet found time for much concert-giving, both here and in other cities of the country, his associations with the Kneisel Quartet in several series of chamber concerts resulting in many memorable performances. During one season, he was conductor of the orchestra of the Philharmonic Society. His compositions embrace many forms, the more important examples being two symphonies, several overtures, concerto for violin, concerto for pianoforte, and string quartet. Many of his works for pianoforte, (including the concerto) and the string quartet, have been published. The following table shows the orchestral compositions by Mr. Maas played in Boston: Concerto for Pianoforte, op. 12, at Harvard Symphony concert, March 3, 1881 (L. Maas); at Boston Symphony Concert, Jan. 7, 1882 (L. Maas). "Festival Scenes" for orchestra, op. 9, at Philharmonic Society concert, Nov. 5, 1881. American Symphony, "On the Prairies," op. 15, at concert in the Bay State Entertainment Course given by the Philharmonic Society, Dec. 14, 1882. Overture, "Hannibal," op. 7, May 7, 1881.

The concerto played to-day, which is dedicated to Carl Faelten, was begun in Leipzig during the winter of 1878, and finished the following summer in the beautiful mountain resort, Friedrichroda, Thuringia. A sketch of the work has been prepared for this programme:—



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"The first movement, *allegro maestoso*, is written in the usual sonata or *allegro* form, with subjects of a pathetic, impressive order. One of its main features is the short "development" with rich modulations; after this comes the triumphant return of the first orchestral *tutti*, accompanied by a powerful octave passage in the solo instrument. The *cadenza* is provided by the composer.

"The second movement, *intermezzo (andante)*, shows, without strict adherence, the outlines of a smaller *rondo* form. It is of a quiet, romantic character, but rises twice to a grand dramatic climax.

"The third movement, *presto*, is also in the customary *allegro* form, and is, with its cheerful themes and sparkling vivacity, in appropriate contrast to the previous movements."



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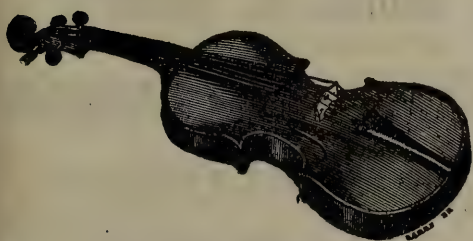
Op. 55 of Schubert's is a composition for pianoforte entitled Funeral March, said to have been written in 1825 on the occasion of the death of Alexander, Emperor of Russia. To celebrate the coronation of Alexander's successor is devoted a Heroic March by Schubert, and the two are published for pianoforte arranged for four hands (op. 66). It is not probable that either composition was written to celebrate either of the royal episodes mentioned; but, being made marketable about the time the events named transpired, they were given perfunctory titles by Schubert's astute publisher. Liszt's arrangement of the Funeral March was played by the Boston Symphony Orchestra on Oct. 31, 1885, and Dec. 10, 1887.

ENTR'ACTE.

In Baring-Gould's "Old Country Life" appears extracts from the Diary of Samuel Pepys for the years 1660-1669, which clearly indicate the musical accomplishments possessed by the "people of low degree" of that period:

"In the course of his diary, four maids are mentioned as being in his household to attend on his wife, and a boy who waited on himself. All of these seem to have possessed, as an ordinary qualification, some musical skill and knowledge. Of the first of the serving-maids, he says (Nov. 17,

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1662), 'After dinner, talking with my wife, and making Mrs. Gosnell (the maid) sing,—I am mightily pleased with her humour and singing.' And again, on December 5, 'She sings exceedingly well.' Within a few months, Gosnell was succeeded by Mary Ashwell, and he tells us in March: 'I heard Ashwell play first upon the harpsicon, and I find she do play pretty well. Then home by coach, buying at the Temple the printed virginal book for her.' The harpsicon and the virginal were the pianofortes of the period, something like square pianos; in the virginal the strings were struck by quills. Of the third maid Mrs. Pepys had, Mary Mercer, he says, on Sept. 9, 1664, that she was 'a pretty, modest, quick maid. After dinner, my wife and Mercer, Tom (the boy) and I, sat till eleven at night singing and fiddling, and a great joy it is to see me master of so much pleasure in my house. The girl (Mercer) plays pretty well upon the harpsicon, but only ordinary tunes, but hath a good hand; sings a little, but hath a good voice and eare. My boy, a brave boy, sings finely, and is the most pleasant boy at present, while his ignorant boy's tricks last, that ever I see.' After some time, Mercer went to see her mother, and Mrs. Pepys, finding her absent without leave, went after her, found her in her mother's house, and there *beat her*. The mother having urged that Mary was 'not a common 'prentice girl,' and therefore ought not to have been thus chastised, Mrs. Pepys construed it into a question of her right to inflict corporal punishment, and dismissed Mary.



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"After a while, Mary Mercer was taken back, and then we hear of singing on the water, especially after a trip to Greenwich, when returning by moonlight. The boy Tom was usually of the party. Of him, Pepys says (Oct. 25, 1664), 'My boy could not sleep, but wakes about four in the morning, and in bed laying playing on his lute till daylight, and it seems did the like last night till twelve o'clock.' And again, Dec. 26, 1668, 'After supper, I made the boy play upon his lute, and so my mind is mighty content,—to bed.'"

Symphony No. 1, in B-flat, Op. 38.

Schumann.

Andante un poco maestoso.

Allegro molto vivace.

Larghetto.

Scherzo, molto vivace with Trio I. and Trio II.

Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and

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he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know, and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work.

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I wished for you to hear my symphony. How happy I was at the performance!—I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven.”

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann’s mind that the composition of the entire work—without the scoring—is said to have taken only four days.

The title “Spring Symphony,” which, however, is not adopted upon the printed title-page, is Schumann’s own. In the volume of letters (“Robert Schumann’s *Briefe, neue Folge*,” new series, B. & H., Leipzig), the first mention of it occurs: “Fancy,” he says, “a whole symphony,—and a ‘Spring’ symphony, too!” Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: “Beginning of a symphony, occasioned by a poem of Adolf Böttger’s. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842.”

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann’s forward stride in the technique of composition. Purists point out its “lovely imperfections,” but few of these are unwilling to say, with Ehlert: “It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal

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air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,—heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,—is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett:—

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"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous; and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (Tauchnitz edition.

well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length; but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

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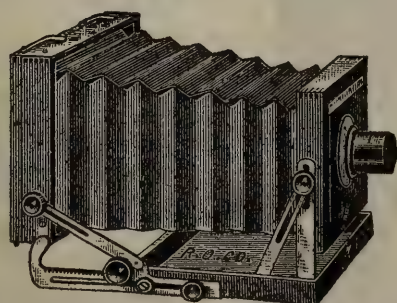
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Third Movement.

"The *scherzo, molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

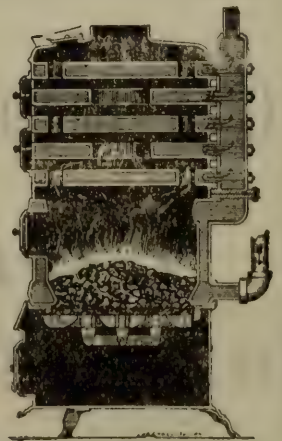
Fourth Movement.

"The *finale, allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

The Musical Fund Society played the B-flat symphony here as early as 1853. Performances of the work at Boston Symphony Concerts number five: March, 4, 1882 (Mr. Henschel); Nov. 15, 1884; Nov. 13 and 17, 1886 (substituted for Brahms's 4th on the 17th); Nov. 3, 1888 (Mr. Gericke).



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Trompeten Lieder <i>Riedel</i>	Sonata in G minor <i>A. Foote</i>
Trio in C minor <i>Brahms</i>	Quintet in E-flat <i>G. W. Chadwick</i>

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Friday Afternoon, March 14, at 2.30.

Saturday Evening, March 15, at 8.00.

PROGRAMME.

- | | | | | | |
|----------------------|---|--|---|---|--|
| W. Sterndale Bennett | - | - | - | - | Overture, "The Naiads" |
| Massenet | - | - | - | - | Aria, "Marie Magdelene" |
| Otto Floersheim | - | - | - | - | Scherzo for Orchestra
(First time.) |
| Berlioz | - | "La Captive," Dramatic Scene for Contralto and Orchestra | | | |
| Beethoven | - | - | - | - | Symphony No. 6 (Pastorale) |
-

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Friday Afternoon, March 14, at 2.30.

Saturday Evening, March 15, at 8.00.

PROGRAMME.

W. Sterndale Bennett - - - - Overture, "The Naiads"

Berlioz - - - - Revery for Contralto, "La Captive"

Otto Floersheim - - - - Scherzo for Orchestra
(First time in Boston.)

Massenet - - - - Aria, from "Marie Magdelene"

Beethoven - - - - Symphony No. 6 (Pastoral)

Allegro ma non troppo.

Andante molto moto.

Allegro.

Allegro.

Allegretto.

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Sterndale Bennett was a much loved and lovable English composer and conductor of the past generation, a friend of Mendelssohn and Schumann. The promise shown in the unpublished F minor pianoforte concerto and "The Naiads" overture, written soon after he graduated from the Royal Academy of Music, London, was so great that it excited the interest of the Broadwoods, wealthy manufacturers of pianos, who defrayed his expenses for a year in Leipzig. His stay in Leipzig, to which city he afterwards returned to conduct the Gewandhaus concerts for a term, was productive of several strong works. In this country, Bennett is best known through his two choral pieces, "The Woman of Samaria" and "The May Queen." "The Naiads" overture was performed in Boston as early as 1848 by the Musical Fund Society. It has been heard once at Boston Symphony concerts, Feb. 5, 1883 (Mr. Henschel).

Schumann speaks of "The Naiads" as "a charming, rich, and nobly executed picture; as fresh as if it had just bathed, and, in spite of its similarity of matter with Mendelssohn's 'Melusina,' full of the individual traits which we have often pointed out in this most musical of all Englishmen. No one with any liveliness of fancy can hear this overture without thinking of lovely intertwining groups of Naiads sporting and bathing on all sides, while the soft flutes and oboes may suggest surrounding rose-bushes and fondling pairs of doves. To prosaic heads, one can at least



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Aria from "Marie Magdelene."

Massenet.

In the field of the oratorio, Massenet has written several works which he styles "sacred dramas," among them "La Vierge," "Marie Magdelene," and "Eve." "Marie Magdelene" has had a single performance in New York, when an English version was especially prepared, but has not been heard in Boston. Said M. Pougin, in reviewing the first performance of the work, at the Paris Odeon, in 1873 (when Mme. Pauline Viardot sang the part of Mary Magdalen): "M. Massenet had not adopted, and did

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not desire to adopt on this occasion, the broad, noble, and pompous style of oratorio. A painter and a poet, he endeavored in this novel and tender work to give prominence to reverie and landscape. Further, he has introduced the tones of a genuinely human passion, a somewhat earthly tenderness, which would have opened the door to adverse criticism if it could be supposed that he wished to follow upon the traces of Handel, Bach, and Mendelssohn. To sum up, the work was beautiful, suave, impregnated with a perfume of youth and poetry, and, with this, grandiose at times, and very touching."

Scherzo for Orchestra.

Otto Floersheim.

Mr. Floersheim, at present one of the editors of the New York *Musical Courier*, was formerly a pupil of Ferdinand Hiller. He has published a number of songs and pianoforte compositions, and several $\frac{2}{4}$ pieces for orchestra, one of which, entitled "Elevation," was heard at the Boston Symphony concert of Jan. 28, 1888 (Mr. Gericke). The Scherzo, C minor, 3-4, dedicated to Rafael Joseffy, was written three years ago, and performed for the first time by the Arion Society of New York. It has since been revised. In its present garb it is a clean-cut, symphonic movement both in contents and form, the latter being that of the Schumann *scherzo*, inasmuch

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as it introduces, as Schumann often did, two *trios* (the first in F, the second in A-flat, syncopated). The work is still in MS., but a pianoforte reduction of it has been published.

Reverie for Contralto, "La Captive."

Berlioz.

Writing from Rome Feb. 2, 1829, to his friend Ferrand, Berlioz said: "Have you read the 'Orientales' of Victor Hugo? They contain a multitude of grand thoughts. I have set to music his 'Chanson des Pirates,' with a tempest for accompaniment." In another letter from Rome to Hiller (March 16, 1832), we find: "I have brought back [from the mountains, where he had been spending ten days in vagabondage], amongst other things, a little *Orientale* of Hugo for voice and piano. This trifle is enjoying a marvellous success. People take copies about everywhere,—to M. Horace's [Vernet], to Madame Fould's, to the ambassadors, to all the French families of their acquaintance. The students of the academy din this unfortunate piece into my ears at table, in the corridors, in the garden. They begin to make me perspire with it. Only M. Horace does not sing it." The composer's friend Bertrand identifies the foregoing remarks with "La Captive," the orchestral accompaniment to which, it would seem, was an afterthought.

In its present dress, the song appears elaborately scored, with full wind

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and percussion in addition to the strings, which include divided 'celli. The instrumentation is very varied and suggestive. We remark one feature: at the reference to the "songs of Spain," the muted violins, played with the bow near the bridge, have a lively Spanish rhythm, while the basses play the melody of the leading theme. The following is T. T. Barker's translation of Hugo's words: —

"Were I not captive lying,
I should adore this land,
This sea, with soft complaints sighing,
These golden fields at hand,
These stars, unnumbered, beaming;
If 'twere not that, while dreaming,
Through darkly shadows gleaming,
I see the Spahi's brand.

"I'm not of Tartar rearing,
That slaves of ebon hue
To me my lute are bearing,
Holding my glass to view.
Far from these realms benighted,
In our lands happier lighted,
With pleasant youths united,
Talk we when falls the dew.

"That shore my heart still pleases
That winter doth not know,
Where never icy breezes
Through open windows blow,



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"Sweet 'tis on moss bed lying,
Singing light songs of Spain
While friends with footsteps flying
Dance to the gay refrain
They're the legion of pleasure ;
Where smiles abound without pressure
Whirl they through life's gay measure,
Free from sorrow or pain.

"More than all, when the soft breeze
Fans me while 'neath the trees,
At night, when all is silent,
Seated, I sweetly dream.
I gaze with sweet devotion,
While pale, and without motion,
The moon spreads o'er the ocean
Her fanlike silvery gleam."

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music of four composers. He finds me one day in the library of the *Conservatoire*, reading the Storm in Beethoven's "Pastoral" symphony.

"Ah! ah!" says he, recognizing the music, "I have introduced that into my opera *La Forêt de Sénart*, and I have put in some trombones, which make the devil of an effect!"

"What was the use of *putting any in*, seeing that there are some there already?"

"No, there are not!"

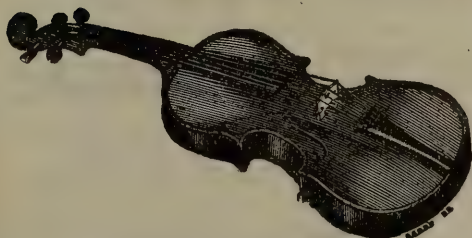
"You don't say so! and this" (showing him two staves of trombones),—"what do you call this?"

"Ah, by Jove! *I did not see them.*"

The Apostle of the Flageolet: He was full of zeal; you could not prevent him from playing in the orchestra, of which he was the fairest ornament, even when there was nothing for the flageolet to do. At such times he would double either the flute, or the oboe, or the clarinet; he would have doubled the double-bass part rather than stay idle. One of his fellow-players taking it into his head to find it strange that he allowed himself to play in one of Beethoven's symphonies: "You lower my instrument to a *machine*, and seem to despise it! Fools! If Beethoven had had me, his works would be full of flageolet solos, and he would have made his fortune.

"But he did not know me; *he died in the hospital.*"

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1. Awakening of cheerful feelings on arriving in the country (*Allegro ma non troppo*).
2. Scene by the brook (*Andante molto moto*).
3. Merry gathering of the country people (*Allegro*).
4. Storm (*Allegro*).
5. Herdsman's song: Blithe and thankful feelings after the tempest (*Allegretto*).

The undated autograph of this extraordinary and most influential masterpiece affords no proof of the period of its composition. Collateral circumstances, however, point directly to the spring of 1808 as the time, and Heiligenstadt as the place of its nativity. Schindler* records a conversation with Beethoven, in 1823, when the composer pointed out an elm-tree on the way from that village to Grinzing, under which he sat when planning the *andante*, listening to yellow-hammers, nightingales, quails, and cuckoos, and weaving their notes into its melody. The first performance of the work was at Beethoven's concert in Vienna, Thursday, Dec. 22, 1808. It was

*An anecdote, told by Schindler, not only gives a glimpse of the deaf composer as he appeared in 1823, but also indicates how he viewed his imitations of the notes of the nightingale, quail, and cuckoo fifteen years after he composed the symphony. "Seating himself on the turf," says Schindler, "and leaning against an elm, Beethoven asked me if any yellow-hammers were to be heard in the tree above us. But all was still. He then said, 'This is where I wrote the "Scene by the Brook," while the yellow-hammers were singing above me, and the quails, nightingales, and cuckoos calling all round.' I asked why the yellow-hammer did not appear in the movement with the others, on which he seized his sketch-book and wrote the phrase quoted above. 'There's the little composer,' said he; 'and you'll find that he plays a more important part than the others, for *they* are nothing but a joke.' And, in fact, the modulation at this phrase into G major (after the preceding passage in F) gives the picture a fresh charm. On my asking why he had not named the yellow-hammer with the others, he said that to have done so would only have increased the number of ill-natured remarks on the movement, which had already formed a sufficient obstacle to the symphony in Vienna and elsewhere."



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then announced as "A Symphony, under the title, 'Recollection of Country Life,' in F major (No. 5)." The concert consisted entirely of previously unheard music by the master, one of the pieces being the symphony in C minor, which the advertisement defines as "No. 6." The unexplained discrepancy between the numbering of the two companion works in this announcement and in the printed scores is rectified by the inscription in the author's hand, on the first page of the "Pastoral," in which, both in Italian and in German, he describes this as his "6th symphony." The present work was published in May, 1809, the symphony in C minor having been printed in April. The programme of the concert at which this work was first played differs from the advertisement in its definition of the piece, and from the printed score in its description of some of the movements. The first is important, as illustrating particularly the purpose of the composition, and as bearing strongly upon the general subject of descriptive or imitative music. "Pastoral symphony (No. 5), more an expression of feeling than a painting." This is the avowal of an intention to record the author's impressions in the several situations to which the work is referred, and the denial of any design to produce a picture in tones of the situations themselves, or the objects that filled them.

Beethoven was an ardent lover of nature. When living in Vienna, Grove observes, "he never omitted his daily walk — or, rather, run — round the ramparts, whatever the weather might be ; and the interesting account given

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by Michael Kren, his body-servant, of his last summer, spent at his brother's house at Gneixendorf, shows him out of doors, more or less, from six in the morning till ten at night, roaming about the fields, with or without his hat, and sketch-book in hand, shouting, flourishing his arms, and completely carried away by the inspiration of the ideas in his mind. His diaries and sketch-books contain frequent allusions to nature. In one place, he mentions seeing daybreak in the woods, through the still undisturbed night mists. In another, we find a fragment of a hymn, "Gott allein ist unser Herr," sung to himself "on the road in the evening, up and down among the mountains," as he felt the solemn and serene influences of the hour. He addresses "the setting sun," on the same occasion, with a fragment of a song, "Leb' wohl, schöne Abendsonne." This was in 1818, in the environs of Mödling. Mr. Neate, who knew Beethoven well, and lived in intimate friendship with him for eight months, "had never met any one who so delighted in nature, or so thoroughly enjoyed flowers or clouds or other natural objects. Nature was almost meat and drink to him; he seemed positively to exist upon it." Every summer he took refuge from the heat of Vienna in the delicious wooded environs of Hetzendorf, Heiligenstadt, or Döbling,—at that time little villages absolutely in the country, though now absorbed in Vienna,—or in Mödling or Baden, further off. To these, and to "the cheerful impressions excited by his arrival" amongst them, he looked forward, as he himself says and as the first movement of

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the symphony shows, "with the delight of a child. . . . No man on earth, says he, loves the country more: woods, trees, and rocks give the response which man requires." "Every tree seems to say, Holy, Holy."

The following poetic synopsis of the "Pastoral" symphony is by Berlioz (translation made for the *Courier*, a music journal of Cincinnati):—

First Movement.

This astonishing landscape seems composed by Poussin and drawn by Michael Angelo. The author of "Fidelio" and of the "Eroica" wishes in this sixth symphony to depict the tranquillity of the country, the peaceful life of shepherds. He characterizes the first movement "Sweet sensations inspired by the sight of a smiling landscape." Shepherds move about on the meadows with their *nonchalant* gait; their pipes are heard afar and near; ravishing phrases caress your ears deliciously, like perfumed morning breezes, flocks of chattering birds fly over your heads, and now and then the atmosphere seems laden with vapors; heavy clouds flit across the face of the sun, then suddenly disappear, and its rays cast upon field and forest torrents of dazzling splendor. These are the images evoked in my mind by hearing the piece; and I fancy that, in spite of the vagueness of instrumental expression, many hearers must receive the same impressions.

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Second Movement.

Next is a "scene on the bank of a brook — Contemplation." Beethoven, without doubt, created this admirable *adagio* reclining on the grass, his eyes uplifted to heaven, ears intent, fascinated by the thousand varying hues of light and sound, looking at and listening at the same time to the white scintillating ripple of the brook that breaks its waves o'er the pebbles of its shores. How delicious !

Third Movement.

In the next movement — *allegro* — the poet carries us into the midst of a happy gathering of peasants. They dance and laugh, at first with moderation ; the bagpipes play a gay air, accompanied by a bassoon which can play but two notes. Beethoven doubtless intended to characterize a good old German peasant mounted on a cask, with a dilapidated old instrument, from which he can only draw two notes in the key of F, the dominant and the tonic. Every time that the oboe strikes up the bagpipe song, fresh and gay as a young girl in her Sunday clothes, the old bassoon comes in, puffing his two notes ; when the melodic phrase modulates, the bassoon shuts up, counts tranquilly his rests until the original key permits him to come in with his imperturbable *f-c-f*. This effect, so charmingly grotesque, generally fails to be noticed by the public. The dance becomes animated, it becomes noisy, furious. The rhythm changes ; a coarse phrase in two beats announces the arrival of mountaineers, with their heavy wooden shoes ; the first movement in three beats comes in again, still more lively. The dance becomes a medley, a rush ; the women's hair begins to fly and flutter over their shoulders, for the mountaineers have brought in their noisy and boozy gayety ; they clap their hands, they yell, they run, and rush furiously, raging, . . . when a muttering of thunder in the distance causes a sudden fright in the midst of the dance. Surprise and consternation seize the dancers, and they seek safety in flight.

Fourth Movement.

Storm! Lightning! I despair of being able to give an idea of this piece. It must be heard in order to conceive to what degree of truth and

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sublimity descriptive music can attain in the hands of a man like Beethoven. Listen to those gusts of wind, laden with rain ; those sepulchral groanings of the basses ; the shrill whistles of the piccolo, that announce a horrible tempest about to burst ; the hurricane approaches, swells ; an immense chromatic streak, starting from the highest notes of the orchestra, goes burrowing down into its lowest depths, seizes the basses, carries them along, and ascends again, writhing like a whirlwind, that levels everything in its passage. Then the trombones burst forth, the thunder of the *timpani* redoubles its fury. It is no longer a wind and rain storm : it is a frightful cataclysm, the universal deluge, the end of the world. Truly, this gives the vertigo, and many persons listening to this storm do not know whether the emotion they experience is pleasure or pain.

Fifth Movement.

The symphony ends with the grateful thanksgivings for the return of fair weather. Then everything smiles. The shepherds reappear ; they answer each other on the mountain, recalling their scattered flocks ; the sky is serene ; the torrents soon cease to flow ; calmness returns, and with it the rural songs, whose sweet melodies are restful to the soul just before frightened by the magnificent horror of the foregoing picture.

Conclusion.

After this, can one dwell on some eccentricities of style in this gigantic

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (*Tauchnitz edition.*)

work,—those groups of five notes for the 'cellos, opposed to four notes of the basses, which rub against each without being able to melt into a real unison? Or that call of the horns, with an *arpeggio* in the chord of C while the string instruments hold on to the chord of F? No. One would rather sleep, sleep whole months, to dream on in that unknown sphere, glimpses of which such genius reveals to us but for an instant. . . . How the poems of antiquity, though so beautiful and so admired, pale before this marvel of modern music! Theocritus and Virgil were great landscape songsters. Their verses are soft music, but Beethoven's poem! Those long periods so rich in color! those speaking images! those perfumes! that radiance! that eloquent silence! those vast horizons! those enchanted sylvan bowers! those golden harvests! those roseate clouds, wandering spots in the heavens! that immense plain, asleep under the rays of the sun! . . . man is absent! nature alone, unveiled and self-admiring! and that profound repose of all living beings! and that delicious life of rest! the child-brook, flowing and singing into the river! the river, father of waters, in his majestic silence, hieing to the great sea! . . . then man comes, the man of the fields, strong, religious, . . . his noisy pleasures interrupted by the storm, his terror, his hymn of thanksgiving.

Ye poor great poets of antiquity, ye poor immortals, veil your faces! your conventional language, so pure, so harmonious, cannot vie with the art of sounds. Ye are glorious, but conquered! Ye have not known what we

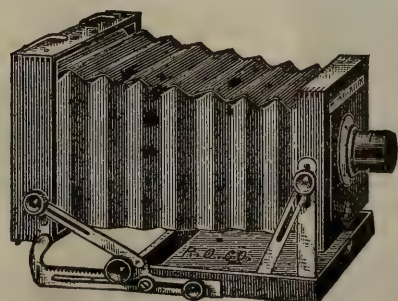
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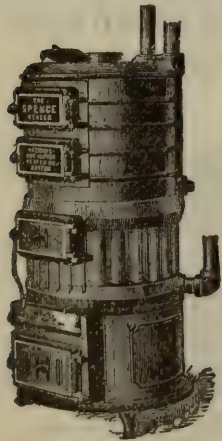
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to-day call melody, harmony, the combinations of varying timbres, instrumental coloring, modulations, the learned conflicts of sounds, which war first and afterwards kiss, those surprises which move our souls to their very depths. The stammerings of an art in its infancy, which you call music, could not give you any idea of all this. For the eminent and cultured minds of your age, you were the great melodists, the harmonists, the masters of rhythm and expression. But these words in your language had a very different meaning from that which we give them to-day.

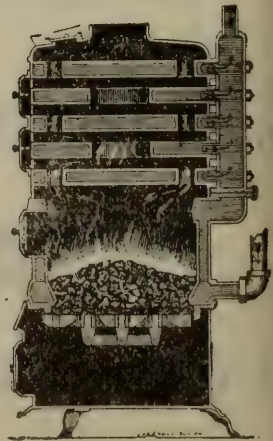
The art of sounds, strictly speaking, is born but of yesterday; it is hardly an adult; it is twenty years old. It is beautiful, it is all powerful; it is the Pythian Apollo of the moderns. We owe it a world of sentiments and sensations, which for you was unrevealed. Ye great poets, whom we worship, ye are conquered.

“Inclyti, sed victi.”

Jan. 15, 1842, the “Pastoral” symphony was played, probably, for the first time, in Boston. In the order of performance here of Beethoven’s nine, it ranks third, having been preceded by the fifth and first. The work was heard once each season, during the first six years of Boston Symphony concerts. Its last performance was Jan. 12, 1889 (Mr. Gericke).



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Brahms — — — — — **Tragic Overture**

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Dvorak - - - - - - Symphony No. 1, in D, Op. 60

Soloist, Mr. OTTO ROTH.

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 Thursday, April 17, }

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| Trio in C minor <i>Brahms</i> | Quintet in E-flat <i>G. W. Chadwick</i> |

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FRIDAY AFTERNOON, MARCH 28, AT 2.30.

SATURDAY EVENING, MARCH 29, AT 8.00.

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Twenty-first Rehearsal and Concert

Friday Afternoon, March 28, at 2.30.

Saturday Evening, March 29, at 8.00.

PROGRAMME.

Brahms - - - - - Tragic Overture, Op. 81

Vieuxtemps - - - - - Concerto for Violin, No. 5, in A minor, Op. 37

Allegro non troppo.

Adagio.

Allegro con fuoco.

Dvorak - - - - - Symphony No. 1, in D, Op. 60

Allegro non tanto.

Adagio.

Scherzo (Presto).

Allegro con spirito.

Soloist, Mr. OTTO ROTH.

The Programme for the next Public Rehearsal and Concert will be found on page 667.

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Soon after the completion of his second symphony, Brahms composed two overtures, which were first performed at a concert in Bremen (in 1881) given in honor of Brahms, when the University of that town conferred upon him the title of Doctor of Philosophy. The overtures are named "Academic Festival" and "Tragic." Both have received several performances at Boston Symphony concerts. The translator of Dr. Deiter's "Johannes Brahms: A Biographical Sketch" supplements the original by some comments upon more recent works of the composer, not included in Dr. Deiter's book. Miss Newmarch says: "The first of the two overtures (Brahms has composed only two), the 'Academic Festival' (op. 80), was, as the title suggests, written expressly for this occasion. Based upon several popular student songs, and winding up with familiar 'Gaudeamus,' it was received with hearty enthusiasm in the Fatherland, where these tunes are known to every hearer; but the second, or 'Tragic,' overture seems to have won more lasting favor. This strong and serious work is couched in a gloomy tone, and its fine instrumentation and solid workmanship entitle it to a high place among Brahms's compositions."

"The 'Tragic' Overture, *allegro ma non troppo*, D minor, is scored for the usual modern orchestra, including four horns, three trombones, bass tuba, and piccolo. It sets out with two full *ff* chords, the drums entering with a roll upon the last. In so small a space there could not be a more



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striking summons to attention. At the end of the second bar, the first subject enters, the drums continuing their roll into bar six. This theme receives extended development in quite a grandiose fashion, helped out by episodic matter in the strings, passages derived from which enter into close relationship with fragments of the subject. All through this section, the composer strictly keeps to the key of D minor, which is also that of an episode following the development, and giving a more sombre tone to the work. Here, upon a tonic pedal, while the upper strings have syncopated chords, short wailing phrases proceed from the wind. The passage beginning thus quickly becomes more impressive. The upper strings grow restless, the basses quit their pedal, the wood-wind sustains hushed chords; while a trombone and the tuba break out into a funeral chant. As is the depth of the truly 'tragic' gloom here secured, so is the need quickly to present a contrast. The composer, therefore, hastens to a full close, and introduces a second subject (in the relative major), which seems to embody the gentler elements of tragedy. In the development of this subject, the composer calls to his aid two tributary passages,—the first of intense energy, the second of a lighter character. Presently the peroration of the technical first part appears, and is found to be based upon the episode used in developing the leading subject.

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Concerto for Violin in A minor, No. 5, Op. 37.

Vieuxtemps.

Allegro non troppo.

Adagio.

Allegro con fuoco.

A virtuoso of the violin, and musician was Henri Vieuxtemps, born in Verviers, Belgium, Feb. 17, 1820, died in Algiers June 6, 1881. As a lad, he was a remarkable performer, and won renown throughout Europe. In the absence of an orchestral score of the work played to-day, which was written in Paris in 1858, we must content ourselves with some general estimates anent the composer and his works. Vieuxtemps, says a trusted critic, was not only one of the most brilliant and striking players of our day, but was a composer for his instrument of remarkable ability. Apart, too, from his original talent, he will always have a niche in the temple of fame for having been the first to play Beethoven's concerto for the Violin,

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in 1834, seven years after the death of its great author, when it had been practically forgotten. Vieuxtemps had prepared himself for composition by long and ardent study under Sechter of Vienna — from whom Schubert began to take lessons in counterpoint shortly before his death — and Reicha of Paris ; and, in an interesting autobiographical memoir published shortly after his death, which took place at Algiers, June 6, 1881, he has himself told us that his ambition in writing was to combine the grand form of concerto, as left by Viotti, with modern mechanism and taste. For this he was eminently qualified ; and, although his compositions have been thrown into the background by the changes which have come over the music of the last twenty years, and owing to a certain disproportion between their showy exterior and their inner merit have to the recent amateur a suspicious air of *rococo*, they are yet so showy and excellently written for the violin that it will be long before they cease to be heard.

Vieuxtemps was a pupil of De Beriot, with whom he heads the modern French school. Paul David discourses upon his great qualities of technique, so characteristic of that school. His intonation was perfect, his command of the bow unsurpassed. An astonishing *staccato* — in up and down bow — was a specialty of his ; and, in addition, he had a tone of such breadth and power as is not generally found with French violinists. His style of playing was characteristically French. He was fond of strongly dramatic accents and contrasts ; and, generally speaking, his style

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was better adapted to his own compositions and those of other French composers than to the works of the great classical masters. At the same time, it should be said that he gained some of his greatest successes in the concertos of Beethoven and Mendelssohn, and was by no means unsuccessful as a quartet player, even in Germany.

Vieuxtemps was an extreme admirer of Paganini, whose style impressed itself on the young composer. They first met in London at supper, in the small hours of the morning, after a very fatiguing soirée ; and Vieuxtemps, though dying with sleep, had indelibly impressed upon his memory the enormous hands of the great artist, by whom he sat, and the number of times that those wonderful hands helped him to wine. He was a great traveller. Three times he came to the United States, in company with Thalberg, Nilsson, Sontag, and others.

The concerto played to-day was last heard in Boston on Oct. 18, 1884, at a Boston Symphony concert. Mr. Lichtenberg was the soloist.

ENTR'ACTE.

FROM DVORAK'S AUTOBIOGRAPHY.

I remained at the Organist's College, in Prague, for nearly three years, and left in 1860, when I was nineteen, and then came the important question, How to earn a living? First I tried what I could do as a fiddler, and got a



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place as viola player in a band of eighteen or twenty, which played at various *cafés* and public places, doing the usual dances, *pot-pourris*, and overtures, among the last "Maritana," always a favorite. Well, by this I earned the huge sum of twenty-two florins (about two guineas) a month, then a little fortune to me; but I added to it by playing with our band-master in sextet performances at a lunatic asylum, where in time I became organist also. I had not much to spare for luxuries; and I longed, above all, to hear an opera. I remember one Sunday afternoon standing outside the theatre when "Der Freischütz" was announced. Only ten kreutzers (a few pence) to go in, and I hadn't the money. A companion came up, and I asked him to lend me as much. He was as badly off as myself, but said he would run and fetch what I wanted. I waited and waited, but, alas! he did not come back, and ultimately I had to leave the spot, my eyes full of tears, without having seen "Der Freischütz." However, I managed from time to time to hear a good concert. This I did by slipping into the orchestra and hiding myself behind the drums. I enjoyed myself, too, by spending most of my leisure hours in composing. In 1861 I wrote a quintet and quartet, both for strings, and, to my intense delight, succeeded in getting some friends to play them. They were pleased with the works; and so was Krejci, my old master, to whom I showed them. This encouraged me immensely.

A year later an event of great importance to us happened in Prague,—



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the opening of the new Bohemian theatre, under the direction of Mayer. The band in which I played was engaged as the nucleus of an orchestra of thirty-six, and I must leave you to imagine how we dance-music players got on during our opening season with such operas as Bellini's "I Montecchi e Capuletti" and "Norma," Rossini's "Otello," and Cherubini's "Les Deux Journées." But we were very proud of our national theatre, I can tell you; and now we are more so still. Whilst yet in the band, I made the acquaintance of my friend Karl Bendi, who was well off, and the possessor of a large quantity of scores, to which I had been unable up to that time to obtain access. He lent me some, among the first Beethoven's septet and the quartets of Onslow. I studied them with avidity, constantly composing all the while; and gradually I began to get ideas on scoring and instrumentation.

One of my chief ambitions when I began to compose was to write an opera. My first attempt was one called "König und Köhler." The influence of Wagner was strongly shown in the harmony and orchestration. I had just heard "Die Meistersinger," and not long before Richard Wagner had himself been in Prague. I was perfectly crazy about him, and recollect following him as he walked along the streets to get a chance now and again of seeing the great little man's face. Well, my opera: The parts were copied out, and it was to be done at the theatre. The piano and choral rehearsals began. But with one assent all complained that the music

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was too difficult. It was infinitely worse than Wagner. It was original, clever, they said, but unsingable. Persuasion was useless: my opera was abandoned. In 1875 I took the score up again, destroyed it, and rewrote the whole opera afresh. It was brought out, and, being not only easy, but national, instead of Wagnerian, it had a genuine success.

Symphony No. 1, in D, Op. 60.

Dvorak.

Allegro non tanto.

Adagio.

Scherzo (Presto).

Allegro con spirito.

Previous to 1878, when Dvorák fled the paternal roof and his peasant's fiddle, to risk poverty and isolation in Prague that he might become a musician, he wrote incessantly, without hope even that his works would be performed. In fact, his biographers state that he endured excessive hardship until, seeking the musician's grant which was to be obtained under the Austrian government, his music came to the notice of Herbeck and Brahms, and his recognition was accomplished, his name honored, and, doubtless, his purse became better sheathed. Then came a gathering together of a mass of manuscripts for publication. The work played to-day is Dvorák's fifth symphony in the order of composition, nor is it the first in order of publication; for the symphony in F (ostensibly written



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for the London Philharmonic Society, and performed April 7, 1888) appears in Fuller Maitland's catalogue as opus 24 or opus 76. Dvorák himself speaks of the symphony in F as "my first symphony, opus 25," thus definitely disowning the three earlier works in similar form, in B-flat, in E minor, and in E-flat, he is known to have composed. After the symphonies in F and in D come the D minor, op. 70, and the one in G major, written for the London Philharmonic Society (to be performed this coming spring season), recently given a trial hearing at Prague.

It was the F major symphony, one of Dvorák's biographers tells us, that secured the "artist's grant." Dr. Hanslick, in introducing Dvorák to the Vienna public, related that among the compositions which accompanied the young Bohemian musician's application for the stipend was "a symphony pretty wild and untrammelled, but at the same time so full of talent that Herbeck, then a member of the committee, interested himself warmly for it."

Dvorák has himself told us of his endeavor to obtain the financial assistance of his government: as a first tender, "I sent to Vienna my first symphony, in F, op. 25, and my opera. The grant amounted to four hundred florins. A year later I tried again, and sent in my 'Stabat Mater' and a new grand opera, 'Wanda'; but nothing resulted. At the third attempt I succeeded in getting five hundred florins. Subsequently I tried once more, and sent in some vocal duets, a string quartet, some variations

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for piano, and the pianoforte concerto. I waited some months, and at last one day a letter came from the famous critic, Dr. Eduard Hanslick, informing me that the committee, consisting of Johannes Brahms, Herbeck, and himself, had recommended a grant of six hundred florins. My delight in receiving a letter from such a man as Hanslick was doubled on the receipt of one from Brahms, expressing deep interest in me, and telling me that he had recommended Simrock, the well-known Berlin publisher, to print some of my compositions. Thus, by kind assistance on all hands, was I put on the road to the success for which I am so grateful."

The Bohemian Berlioz, who has enriched the symphonic form by employing two distinct Bohemian types, the "Dumka," or elegy, and the Furiant, a kind of wild *scherzo*, says of his manner of work: "After I get a new idea, I try to get it clear in my own mind before I write anything at all. I play it over twenty, thirty, nay, one hundred times, till I have exactly what I want. After that, the writing does not take long, and what has been in my mind for some months is on paper in about a week, or even less."

During the last two years, Dvorák's pace in composition has somewhat slackened, the comparative failure of the oratorio of "Saint Ludmila" written to "please the English," after the emphatic success of "The Spectre's Bride," at Birmingham in 1885, acting, it may be, beneficially. We hear reports of the completion by him, of another opera, also the

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acceptance of a commission for a new choral work intended for one of the English provincial festivals.

The following analysis of the D major symphony has been compiled :—

First Movement.

The opening *allegro* starts well, after a single bar in the horns and violas, with a kind of anticipation of the subject divided between the upper wind instruments and the basses and bassoons, answering one another with the first interval of the theme. The connected portion of the theme is reached at the fourth bar. The key, however, is very soon lost; and instead of D we end in E-sharp. A connecting passage, in slightly quick time, and in imitative figures, leads to a return of the theme in the original time, *grandioso*, with the brass in full force, but with a different continuation from the former one. This again is succeeded by an episode, the first phrase of which characterizes the music till we arrive at the introduction to the second principal theme, a singing *motif* in the 'cellos and horns, accompanied by the violins in a freakish figure. During a course of twelve bars this indulges in some erratic wanderings as to key, but at last lands in B, in which the second theme itself begins. This is a very characteristic melody, *tranquillo*, a duet between oboe and bassoon, accompanied by a counter melody in the second violins and violas, and with a long sustained

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F-sharp in the first violins. The restless tonality, which we have already more than once remarked, affects this portion of the work also; and at the end of ten bars we are landed in the key of A-flat, in which the theme just given us in B is repeated. A passage, in which the group of quavers in the second bar of the theme is worked in a very Beethovenish manner, leads to a repetition of the theme in the whole orchestra, and this to the end of the first section of the movement, which is repeated in the orthodox manner, fortunately, for the hearers of this fine but complex work.

After the repeat, we arrive at the section in which, according to symphonic form, the materials already supplied in the preceding portion are worked out and presented in new aspects and combinations. It consists for the most part of fragments of the first theme,—which may be traced by a little attention,—with the addition of a new episode in the *fugato* style, started on its first appearance by the violas, and taken up by the violins and 'cellos in turn. The modulations of this section of the movement are very striking. It begins in B minor, then passes to D major, then to C major, then by G, A, and E minor to C again, in which key the principal subject appears in the trumpets and trombones with fine effect, and at length, through C minor and C-sharp, reaches the end of its course, and returns to the recapitulation of the chief subject in the original key of D. This whole section shows strong romantic feeling and great mastery of the orchestra. After the recapitulation, all is plain sailing until the *coda* is reached, which forms a grand climax and a very fine conclusion to the movement.

Second Movement.

The second movement is an *adagio* in the key of B-flat, a piece of rich color and romantic sentiment, though perhaps somewhat long. After a prelude of four bars from the wind instruments, the subject is started by the strings with rich accompaniment from the wind. It is eight bars in length, and ends with a ritornel in the horns. A connecting link of six bars now leads to the second strain of the theme, in which the flutes have a prominent part. This is also followed by its refrain in the oboes, the time slightly quickening. We then arrive at the key of D major and at an episode of an imitatory character, in which first the 'cello and then the

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clarinet take principal parts. This leads back to the original key of B-flat, and to the principal subject in the violas (divided) with a charming counter melody in the violins, and a fresh accompaniment, interestingly worked, in the wind instruments. A second episode *fortissimo*, formed out of the principal theme and with new treatment, carries us back to the principal theme itself in the violins in octaves, and with fuller accompaniment than before; and that is succeeded by the *coda*, containing a charming solo for the 'cello.

Third Movement.

The *scherzo*, as might be expected in the work of a composer of Bohemia,—where dances are the most characteristic form of music,—is perhaps the finest portion of the symphony. It is a specimen of a Slavonic dance called *furiant*, is full of cross accents and emphasis, is of a most exciting character, and should be played very fast. After four bars from the lower strings, the mad measure starts, and so on for eighteen bars. This is repeated; and we then have a new theme, this time in the clarinets, bassoons, and violas, with independent accompaniment for the violins in octaves. We then get back to the phrases of the opening subject, bandied about between strings and wind in masses, and at length all joining and arriving at a *fortissimo grandioso*, and at the end of the first section of the *scherzo*. The whole of the foregoing is then repeated, and after an eight-

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bar connecting passage comes the alternative section or *trio*, an exquisite contrast in rhythm, quietness, and everything else. In this section the piccolo, flute, and *pizzicato* chords from the strings form prominent features. The second theme in the *trio*, a broad melody, is given to the violins and 'cellos, then taken up by the flute and subjected to varied treatment, being reversed in the 'cellos, with a fresh melodic accompaniment in the violins. After the close of the *trio*, the *scherzo* is repeated entire.

Fourth Movement.

The remarkable display of spirit and character in the *scherzo* is followed by the *finale* (*allegro con spirito*), which, if it does not quite maintain the same high level, is an astonishing display of force, vivacity, and remarkable orchestral resource, and forms a busy, humorous, and highly effective termination to the symphony. It opens in the strings, the clarinets and other members of the wind band soon joining with effect. With the second strain of the subject the pace accelerates, and for a time maintains a much greater speed; but, with the return of the opening theme *grandioso*, this is altered, and we regain the original pace. This is more than once done, and is evidently a characteristic part of the composer's intention. The development of the foregoing material (in D minor) leads into the second theme, a melody with triplets, given out in the clarinet, in a slightly faster tempo. A passage for the full orchestra (in which the *appoggiature* of the

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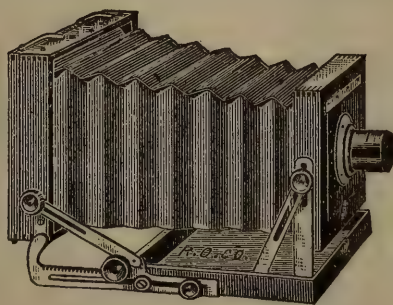
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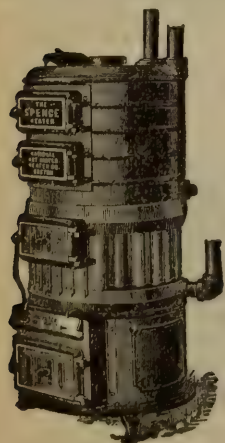
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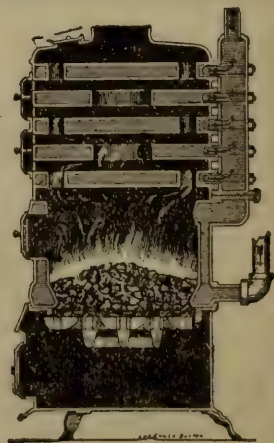
violin will not escape notice) leads to the development of the second theme.

A new theme given out by the oboes and horn is repeated in a furious *tutti*. Then the two principal subjects are developed, the first of the two — in the flute, in the key of B-flat — being treated with a new and very ingenious counter melody in the 'cello. Farther on the same subject appears with new treatment. Throughout this part the instrumentation is remarkable for force and variety. The trombones are used more than once with striking effect. After so much complicated development and so much strenuous treatment, the return of the principal subject in the strings, and in the old key of D, is a welcome relief, and the recapitulation has a good effect. On the *coda* the composer has evidently bestowed much care. He begins it with the principal theme in augmenting form and different rhythm, in the horns and violas, and with a rapid counterpoint in the 'cellos; and this, with frequent references to the same theme and to its companion in the original form, and a copious use of all the forces of the orchestra, enables him to end his work in triumphant style.

The symphony was first performed in Boston at the Boston Symphony of Oct. 27, 1883 (Mr. Henschel). It has had one other hearing at Boston Symphony concerts,— Jan. 30, 1886 (Mr. Gericke).



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Cherubini - - - - - - Overture, "Water Carrier"

Cowen - - - **Symphony No. 3, in C minor, "Scandinavian"**

Allegro moderato, ma con moto.

Adagio con moto ("A Summer Evening on the Fjord").

Scherzo.

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Though he composed much for the stage and was at the head of the Paris Conservatoire for an extended period, Cherubini made no lasting impression on French opera. Like Gluck in some respects, his music, when contrasted with the livelier muse of Boïeldieu and Auber, who came after him, was thought too severe by the volatile French. The opera of "The Water Carrier" was very popular in its day (1800 and thereabouts), and is not yet entirely lost sight of in some Continental cities. The overture retains its hold in the general concert repertory of two continents.

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exercised his talent in all forms from song, to symphony and opera. From being a pupil of Goss and Benedict in London, he went to Leipzig to Moscheles, Hauptmann, and Reinecke. He has written five symphonies, the second bearing date 1872; the third, "Scandinavian," 1880; the fourth, "Welsh," composed for the London Philharmonic Society and first performed May 28, 1884; the fifth, in F, composed for the Musical Society of Cambridge, England, and performed by it for the first time on June 9, 1887. Mr. Cowen, who is the present conductor of the London Philharmonic Society, is about completing an opera.

We present an analysis of the "Scandinavian" symphony, which first appeared in the programme book of Mr. Cowen's concert in London, Dec. 18, 1880, when the symphony was first performed:—

Mr. Cowen's symphony is an effort on the part of the composer to reproduce in music the ideas and emotions suggested by the stern mountains and gloomy forests, the silent fiords and sounding shores of Scandinavia, as viewed not merely in their physical aspects, but also in the light of the heroic traditions and fantastic legends which made that country so attractive to men of our kindred race. Far from surprising, therefore, is it to find much of the music aiming at "characteristic" effects,—to find, for example, that some of the peculiarities of Scandinavian melodies are produced, and that, throughout, northern tenderness alternates with northern strength and grandeur. No one will assert that herein the composer makes

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aught but a legitimate use of his art. Music, doubtless, has its proper home in the ideal, but it can bend down to the natural, that each may receive of the qualities of the other; for, says Schlegel, "in a beautiful work of the imagination, the natural should be ideal, and the ideal natural."

First Movement.

The symphony opens *allegro moderato, ma con moto* (C minor, nine-eight time), in a low sombre tone, the clarinets and bassoons giving out, *pianissimo*, a little two-part song, the rest of the orchestra being silent. To this the strings reply with an octave passage, the strongly marked character of which foreshadows prominence.

The theme is now repeated, the oboes doubling the parts in the higher octave, and with its close the *tutti* begins. Here we find the string passage treated in imitation, basses and bassoons answering violins, flutes, and oboes, and so leading up to an emphatic repetition of the theme, the entire orchestra (horns and trumpets excepted) giving it out in unison. A brief development of the subject follows, having as its most conspicuous feature some rapid scale passages for the strings. This reaches a full close in E-flat, and at once the second *motive* is heard from the violins and other strings accompanying. It will be observed that the new theme consists of a single phrase of five bars, and that it has a well-marked Scandinavian character.

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The composer gives this to the violoncellos for repetition, and then to violoncellos and first violins, with fuller harmony. At the close of the last repetition he dwells a little upon the cadence, introducing at this point a syncopated accompaniment of some importance.

Both themes having now been impressed upon the mind, an advance is made to the peroration of the first part of the movement. In this the composer avails himself of the contrast between his two subjects, the orchestra passing rapidly from the "storm and stress" to gentleness and calm. A graceful variation upon the second *motive* should be noticed.

The gentle mood ultimately prevails, fragments both of the sombre first theme and its charming companion answering each other in the same peaceful spirit. After due repetition, the composer proceeds to work out his subjects, beginning with the first, the leading section of which is given in its integrity to clarinets and bassoons as before, and then to clarinets and flutes. Here the syncopated accompaniment again becomes prominent, serving to introduce what is really the main feature of the "free fantasia." At the outset of this episode we find portions of both themes and the octave passage for strings worked together.

After twelve bars, the violins abandon their "figure" for florid scale passages, the basses taking up that which they drop, the fragment of the second theme disappearing therefore. Presently, the basses fall into the scale passages; and this also vanishes, leaving the first theme to assert

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itself triumphantly, which it does by iteration and reiteration all over the orchestra. There has been the storm, and now comes the calm. Observe how, at the close of the transitional episode, the second subject appears in E major, like an unexpected sunbeam.

The second subject is not worked at much length ; and, a subjoined passage appears, forming a bridge by which to reach the orthodox *reprise* of all the themes in order.

This is indeed conspicuous for some time ; but the leading theme will not be denied. Its now familiar opening appears here and there in the wind parts, and eventually receives strenuous assertion from the horns, the entire orchestra triumphantly responding with the answer which the strings made to it in the first instance. As the *reprise* is neared, the passion of the music rises higher and higher. Note particularly the energy and perseverance of the third and fourth horns in resisting a transition to the tonic harmony.

Five bars later, the *reprise* is reached through a rapid *diminuendo*. Various changes in detail will be observed as the repetition proceeds ; but none are of importance enough to call for notice here. The peroration of the entire movement opens with the string passage, but is mainly constructed with materials furnished by the leading theme and the phrase already cited. Its brilliant and fiery course can be followed with the utmost ease.



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Second Movement.

Molto adagio (G major, four-eight time). In this movement the object of the composer is more definite than in the *allegro*. He seeks to convey the impressions of one who, standing upon the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve, and partakes

The stillness of the solemn hour, and feels
The silence of the earth.

Here, too, the composer infuses into his music as much of "local color" as possible. Evidence of this will subsequently appear; but attention should be called now to the interval represented in the opening bar by G, C-sharp,—an interval of very frequent use in Scandinavian melodies. The movement opens with a four-bar phrase in G major, for strings only, which is directly taken up by the wood-wind. Again, the strings lead on, and the wind follows, the repetition in this case being succeeded by a reference to the key of D-flat, which, however, like a breath from the mountain that is spent before it barely ruffles the lake, fades off, and gives place to the theme in the original key. Now the melody is treated briefly as a canon in the octave, and extended to a full close on the tonic. At this point the second section of the *motive* reappears with an accompaniment, and is dwelt upon for a little, till the first section re-enters, harmonized in G major, and reaching a full close in that key.



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Third Movement.

Scherzo: Molto vivace quasi presto (E-flat, three-four time). After a moonlit summer eve, we are now transported to winter, the composer in this *scherzo* seeking to convey the idea of a sleigh-ride. The continuous movement of the strings (muted) would seem to suggest the galloping

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of the horses over the frozen snow, an effect which is further enhanced, by the use of the triangle to represent the bells on the horses' trappings.

The violins lead off in two-bar phrases.

The subject — especially those parts of it in bars one and five — is treated at some length, and with a clearness that makes explanation superfluous. The *trio l' istesso tempo* (A-flat minor, three-four time), constructed entirely upon one phrase, has a peculiarity in that the phrase is taken up again and again by various instruments, for the most part without accompaniment.

At the close of the *trio*, the *scherzo* proper is repeated, and leads to a *coda*, which combines the themes of both.

In so ingenious a manner, and with many a quaint and pretty detail, the movement progresses to its end.

Fourth Movement.

Finale: Allegro, ma non troppo, leading to *allegro molto vivace* (C minor, two-four time). Are we now in the midst of the ponderous giants and stern deities of the dark, albeit "true and tender," North? Is this the entrance of Thor with his hammer?

Whatever it represents, the formidable unison anticipates the tone and character of the entire movement, which is as rugged and stormy as the Norwegian shore. The *allegro molto vivace* begins at the twenty-second



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bar with a fiercely vigorous development of the main subject. Passionate as it is, the treatment is brief; and a full close in G minor introduces the second *motive*.

Presently, the new melody is taken up by the basses, the florid counterpoint passing to the violins. Further treatment, marked by unflagging vigor, and easy to follow, carries on the movement till the peroration of the first part begins. Here the impetuous first subject asserts itself, and holds exclusive possession of the orchestra. The first part of the movement having been repeated, the "free fantasia" opens, the leading theme appearing first of all in this "augmented" form.

For a while the composer deals exclusively with the subject as here given; but, after a *ritardando*, he combines it, in yet another shape, with the second *motive*, which comes in also for separate treatment. The more characteristic and powerful melody soon, however, dominates the orchestra once more in all the rugged strength that belongs to it. Now the music grows fantastic in the highest degree, the distinguishing notes of the theme being heard on every hand, in triplets of crotchets, triplets of quavers and in semi-quavers; while the basses march in minims steadily up the chromatic scale toward a climax, reached when the whole of the strings gather themselves together — the wind filling in chords — for the unison.

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introduces the second *motive* of the opening *allegro* in its original time and rhythm.

So far the melody has proceeded, when the characteristic notes of the *finale* burst in again (in F), and yet again (in G); but, after another interruption, the melody has its say, on the last occasion being permitted to run its entire length. The *allegro vivace* then resumes; yet even then the composer has not done with reminiscences, since we are at once called upon to recognize the opening bars of the principal theme in the first movement. The *reprise* now begins, and all the subjects and episodes pass in due order till the *rallentando* is once more reached and the *coda* expected. Here, however, the movement develops another surprise. From the first clarinet comes the principal melody of the *adagio*, while the violas and violoncellos present the now familiar theme of the opening *allegro*. The delayed *coda* immediately follows, the trombones for the first time making themselves heard. This part of the movement is proportionately as much developed as the rest; but the materials are familiar, and it may safely be left to speak for itself. Enough that the symphony ends with all possible brilliancy and strength.

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Overture, "The Flying Dutchman."

Wagner.

Wagner began his career as a professional musician in the year 1833, at the age of twenty. He had composed the symphony in C and several overtures before this, and was known in Dresden and Leipzig as a profound lover of Beethoven. A visit of friendship to Würzburg, in 1833, led to his acceptance of a minor part in the town theatre. While at Würzburg,

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the Musikverein performed his compositions ; and here he wrote the opera of "Die Feen," which was not performed for fifty-five years, although it was accepted by the director of the opera at Dresden the year after it was completed. After a year as chorus master at Würzburg, Wagner went to Magdeburg as director of the theatre. From here, after a year or two of helpful experience, he wandered, finally securing the position as conductor at Riga. This proved an agreeable place. At Riga the book of words and much of the music of "Rienzi" were written. His contract completed, in July, 1839, Wagner took passage for himself, his little wife, and a big Newfoundland dog, in a sailing vessel, *en route* for Paris, where he hoped to gain the ear of the French public (for whose acclaim the theatric world of that day awaited) and produce his "Rienzi." It was during a storm which overtook him on this voyage, Wagner conceived the idea of writing "The Flying Dutchman." He says, in his autobiography: "The Flying Dutchman, whose intimate acquaintance I had made at sea, continually enchained my fancy. I had become acquainted, too, with Heine's peculiar treatment of the legend: especially the treatment of the delivery of this Ahasuerus of the ocean gave me everything ready to use the legend as the libretto."

One version of "Der Fliegende Holländer" is this: "An old Dutch captain, who in vain tried to round a cape during a storm, on his crew praying him to put back, swore he would not give up the attempt even though he should remain at sea until the Day of Judgment. Satan heard and took him at his word, condemning him to everlasting wanderings, in which he should bring destruction to every ship he should fall in with. His good angel, however, interposed, and so far gained a mitigation of the sentence that he was permitted to go ashore once every seven years and marry a wife. Should the wife he chose prove untrue to him, she would also become the prey of hell ; but, should he find a mate who should remain faithful to him until death, her constancy would blot out his sin, and, after a natural death, open to him the gates of everlasting salvation." It need not be told readers of this programme that Wagner's book of words furnishes embodiment of this idea, of intense dramatic force.

"The Flying Dutchman" is the first work of Wagner's which shows his

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method of characterizing persons and situations by fixed musical phrases.* The overture to "The Flying Dutchman" characterizes the persons and situations of the drama, and introduces *motifs* which Wagner used so freely in the opera. Among them are the Curse, the Restless Motion of the Sea (personifying the Dutchman), The Message of the Angel of Mercy, personified in Senta, the Song of the Norwegian crew, and the Senta phrase, treated as a hymn of triumph.

Wagner's own account of the poetical purport of the overture to "Der Fliegende Holländer" is: "Driven along by the fury of the gale, the terrible ship of the 'Flying Dutchman' approaches the shore, and reaches the land, where its captain has been promised he shall one day find salvation and deliverance; we hear the compassionate tones of this saving promise, which affect us like prayers and lamentations. Gloomy in appearance and bereft of hope, the doomed man is listening to them also; weary, and

*"Wagner did not alone discover that a music drama was superior to an opera of the latest Italian pattern. He had simply taken greater pains to ascertain their comparative value; and when he wrote 'The Flying Dutchman,' suggested by the poem of Heine, who had followed Fitzball in his adaptation from a tale in *Blackwood's Magazine*, other musicians were astonished at the effect, and Spohr regretted that he had never been so fortunate as to get 'such a masterpiece.' Wagner had, in fact, strong dramatic feeling, hence his music is also dramatic. When he offered the work in Paris, the kind of music he had written was entirely underrated and misunderstood, as that of 'Tannhäuser' was later; but his libretto was admired, with the ridiculous result that it was intrusted to a chorus-master named Dietsch, who actually set Wagner's music drama to music, and under the title of 'Le Vaisseau Fantôme' it was produced in Paris, Nov. 9, 1842. The wretched music of M. Dietsch swamped even the vigorous libretto of Wagner, and the failure of 'Le Vaisseau Fantôme' was as complete as it deserved to be."

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (Tauchnitz edition).

longing for death, he paces the strand; while his crew, worn out and tired of life, are silently employed in 'making all taut' on board. How often has he, ill-fated, already gone through the same scene! How often has he steered his ship o'er ocean's billows to the inhabited shores, on which, at each seven years' truce, he has been permitted to land! How many times has he fancied that he has reached the limit of his torments; and, alas! how repeatedly has he, terribly undeceived, been obliged to betake himself again to his wild wanderings at sea! In order that he may secure release by death, he has made common cause in his anguish with the floods and tempests against himself: his ship he has driven into the gaping gulf of the billows, yet the gulf has not swallowed it up; through the surf of the breakers he has steered it upon the rocks, yet the rocks have not broken it in pieces. All the terrible dangers of the sea, at which he once laughed in his wild eagerness for energetic action, now mock at him. They do him no injury; under a curse he is doomed to wander o'er ocean's wastes, forever in quest of treasures which fail to reanimate him, and without finding that which alone can redeem him! Swiftly a smart-looking ship sails by him; he hears the jovial familiar song of the crew, as, returning from a voyage, they make jolly on nearing home. Enraged at their merry humor,

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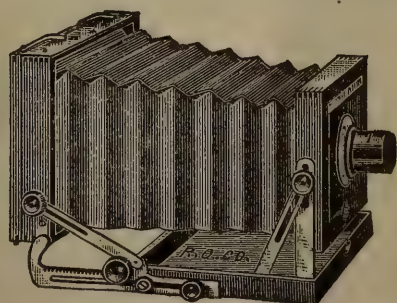
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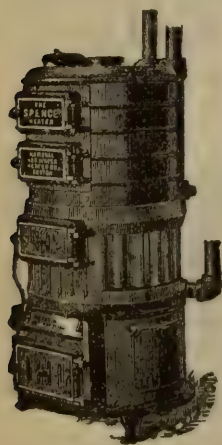
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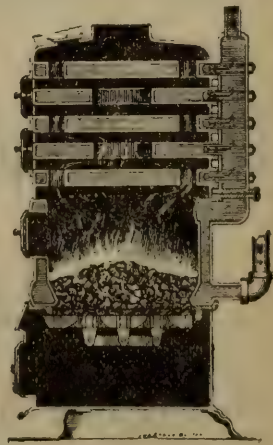
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he gives chase, and, coming up with them in the gale, so scares and terrifies them that they become mute in their fright and flee before him. From the depths of his terrible misery, he shrieks out for redemption; in his horrible banishment from mankind it is a woman that alone can bring him salvation. Where and in what country tarries his deliverer? Where is there a feeling heart to sympathize with his woes? Where is she who will not turn away from him in horror and fright, like those cowardly fellows who in their terror hold up the cross at his approach! A lurid light now breaks through the darkness; like lightning it pierces his tortured soul. It vanishes, and again beams forth; keeping his eye upon this guiding star, the sailor steers toward it, o'er waves and floods. What is it that so powerfully attracts him, but the gaze of a woman, which, full of sublime sadness and divine sympathy, is drawn toward him? A heart has opened its lowest depths to the awful sorrows of this ill-fated one; it cannot but sacrifice itself for his sake, and, breaking in sympathy for him, annihilate itself in his woes. The unhappy one is overwhelmed at this divine appearance: his ship is broken in pieces and swallowed up in the gulf of the billows; but he, saved and exalted, emerges from the waves, with his victorious deliverer at his side, and ascends to heaven, led by the rescuing hand of sublimest love."



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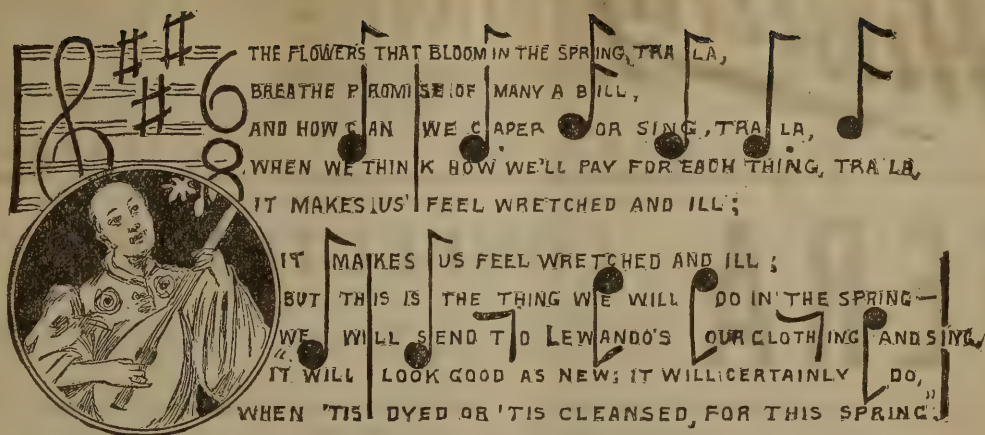
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PROGRAMME.

Goldmark - - - - - Overture, "Spring"
(First time in Boston.)

Mozart Aria, "Thou may'st learn to hate me," from "Die Entfuehrung
aus dem Serail"

Volkmann - Serenade for String Orchestra, in D minor, Op. 69
(First time at these Concerts.)

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(a) Liszt	- - - - -	"O Lieb"
(b) Schubert	- - - - -	"Du bist die Ruh'"
(c) Grieg	- - - - -	"Hoffnung"

Brahms - - - - - Symphony No. 1, in C minor, Op. 68

Un poco sostenuto; Allegro.

Andante sostenuto.

Un poco allegretto e grazioso.

Adagio piu andante; Allegro non troppo, ma con brio.

Soloist, Mme. STEINBACH-JAHNS.

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page 731.

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Since his second symphony in E-flat appeared, Goldmark has published two overtures for orchestra, entitled "Spring" and "Prometheus." The late Sterndale Bennett used jokingly to account for the fondness of German composers for *Frühlingslieder* (spring songs) by the fact that Germany had no spring,—in other words, that their musical pictures of spring are derived more from the idealization of poets than from the reality. But there must have been a vernal spring in Vienna when Goldmark penned the glowing and pictorial piece played to-day, or did he compose it in farther climes, amid the Orientalism of the "Sakuntala" legend and the splendor of Solomon's queen?

The overture is scored for the usual concert orchestra. After two preliminary bars of quaver triplets, the overture opens *allegro*, with a bright melodic theme. The extension of this through ten bars, on a tonic close being reached, is followed by an imitative transitional passage leading to a further working of fragments of the first subject, which, after passing through the keys of E, A-flat, D-flat, C, and B, brings us to the second subject proper. Starting in the key of the dominant (E), after modulating to B, this gives way to an antithetical theme, contrapuntally embellished by figures indicative of the singing of birds. This grows into a long-drawn-



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out, broadly flowing, and impassioned melody, which, instead of bringing the first section to a close in E major, as might be expected, is complemented by a series of sequences, treated in the manner of a duet between strings and wood-wind. Starting in E minor, this series of sequences, after touching upon many keys, serves as a passage of transition to the "working out" section. At the commencement of this, there are interesting examples of fragments of the two principal subjects being brought into close juxtaposition against a figure of accompaniment for the second violins (divided into three parts), illustrative of a curious episodic passage which occurs here, and is immediately repeated a tone higher. In the "recapitulation" section the scoring becomes much fuller than before, and the several subjects meet with much variety of treatment.

With a change of *tempo* to *vivace non troppo*, and of rhythm to 6-8, an extended *coda* brings the work to a close. Two apparently new themes enter into the construction of this.

Apropos of Goldmark, the following anecdote is told. The composer, who is said to love the children of his brain with a truly fatherly affection, and never to lose an opportunity of seeing how they are treated, was once travelling to hear a performance of his opera "The Queen of Sheba," and in the train got into conversation with a lady in whom he became much interested. He longed to make himself known to his fair companion, and at last ventured to say, "I suppose, madam, you do not know who I am?" "No, sir, I do not!" replied the lady. "Well, then, I am Carl Goldmark, the composer of 'The Queen of Sheba.'" "Oh, indeed!" was the lady's reply; "and is that a very good situation?"

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Mozart's early comic opera of "Die Entführung aus dem Serail," written before his marriage, has an especial historic significance; for it appeared at a time when the German operetta and opéra buffa were in a degraded state, owing, in some degree, to the inferior companies that inhabited the theatres. Goethe, in 1784, took active steps to improve the *vaudeville*, and in conjunction with his friend, Christoph Kaiser, prepared an operetta, the faults of which were exemplified when, soon after, Mozart's "Die Entführung" appeared. The original of Mozart's opera was "Belmont und Constanze, oder die Entführung aus dem Serail. Eine Operette in drey Akten, von C. F. Bretzner (Leipzig, 1781)."

Though Mozart altered the libretto somewhat, he retained Bretzner's tale, which has been condensed as follows: "Constanze, the beloved of Belmont, is in the power of the Pasha Selim, who has confined her in his seraglio, and sues in vain for her love. Belmont has been made aware of her place of confinement by Pedrillo, his former servant, who has fallen into the hands of the Pasha and become the overseer of his gardens. Belmont hastens to liberate his beloved. In seeking Pedrillo, he stumbles upon Osmin, overseer of the country house in which the action takes place; and both he and Pedrillo (who is even more obnoxious to Osmin from his known love to Blöndchen, Constanze's maid, whom Osmin seeks to win) are rudely repulsed by Osmin. In the mean time, Pedrillo succeeds in

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recommending Belmont to his master as an accomplished architect. Selim takes him into his service, and Osmin is reluctantly obliged to admit him to the country house. In the second act, Blöndchen makes short work of Osmin's arrogant jealousy in respect to her, and Constanze remains constant against the renewed attempts of the Pasha. Hereupon, Pedrillo inveigles Osmin into drinking with him, and renders him harmless by means of a sleeping potion. The freedom thus obtained is employed by the lovers in an interview, at which their flight the following night is determined on. In the third act, this is put into effect. Pedrillo gives the sign, Belmont escapes with Constanze. As Pedrillo is carrying off Blöndchen, Osmin enters, still half asleep. They contrive to escape, but he causes them to be pursued, and both couples are brought before the Pasha. They are condemned to death; but the Pasha, moved at last by their self-sacrificing love and fidelity, pardons and unites them."

The original libretto is arranged for a genuine *vaudeville*. Mozart, with the aid of Stephanie, sought to rearrange it more in the interest of the musician. His improvements called out indignant remonstrance from Mr. Bretzner, who seemed especially grieved that the adapter had inserted a vast number of songs. He appealed to the public to recognize two operas on the subject of "Die Entführung," his and Mozart's. The public took the hint, and was not backward in entirely forgetting that by Bretzner.

While Mozart wrote most of the solo music of his "Die Entführung"

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with the especial talent of certain singers in view, he was obliged to allot the part of Constanze to a singer who was simply a mistress of *bravura*, and nothing more ; and it is not surprising that we find in his correspondence plentiful references to his sacrificing the spirit of the work, as expressed by the leading soprano part, to the voluble organ of Mlle. Cavalieri. The aria sung to-day, "Matern aller Arten," is sung in the second act of the opera, the scene of Constanze's scornful rejection of the sultan's proposal. It was introduced only as a concession to the singer, being superfluous as a dramatic factor, though of itself, as Jahn says, fine from a musical point of view, and appropriate to the situation. An English translation is appended : —

Thou may'st learn to hate me,
Tortures may await me :
I but smile at all thy threats,
Fear will ne'er assail me.
My heart will not fail me
While it faithful beats.

Hast thou no mercy ?
Oh, spare thou me !
By heaven, thy kindness rewarded be.
Yet, if thou repent not,
If thy heart relent not,
Spare me not a pain or grief ;



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Spare me not ; compel me ;
Quarrel, bluster, kill me :
In death at last will come relief.

As regards length and difficulty, Jahn says, it is one of the greatest of *bravura* songs, and is accompanied by four obligato instruments,—flute, oboe, violin, and violoncello. (Rochlitz notes one of the few acts of hyper-criticism on the part of Mozart, who, after a searching revision of the whole of the “*Entführung*,” abridged Constanze’s principal airs, saying: “They may do for the piano, but not on the stage. When I wrote that, I was too fond of hearing myself, and did not know when to leave off.”) Considered as a concert piece,—again we revert to Jahn’s description,—it is of importance by reason of the plan, artistic in design and execution, which permits the treatment of the five obligato parts as integral division of the whole, while making due provision for sound effects and musical interest. . . . But the song does not belong to “*Entführung*.” Together with the brilliant execution, there is a certain heroic tone in it which is quite out of keeping with the opera and with the character of Constanze in it.

In Austria, the great emperor, Joseph II., conceived the idea of founding a German opera, and made Mozart write the “*Entführung aus dem Serail*,” which had an immense success, and established his fame still more solidly. Yet he barely made money to live on. The composer of



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an opera was then usually paid 100 ducats; *i.e.*, £50. The time consumed in consulting about the libretto, composing it, in rehearsals, and at last in bringing it out, left not much of the funds at his disposal. Besides, Mozart was too sincere, which, like every virtue, may be carried too far. Gluck came once to court while the emperor and an archduke sang his (Gluck's) "Alceste," and he made such a grimace that the emperor asked him, "Do we not do it to your liking?" "To my liking!" said Gluck: "I am as bad a pedestrian as any man can be; but I had rather run twenty miles than have my works performed like this, if I could help it." And the emperor respected him for it. Had he said so to the Emperor Nicholas, he might have been furnished with free apartments in the subterranean mines of Tobolska. Mozart had not an atom of the kowtow about him, by which sometimes absolute mediocrity gets on.— *Temple Bar.*

Serenade for String Orchestra, in D minor, Op. 69.

Volkmann.

Volkmann, as we know, was much influenced by Schumann, with whom he first studied in the year 1836, in Leipzig. Volkmann is a disciple of Schumann in respect to devotion to established art forms, dependence on a contrapuntal structure, respect for logical and thorough development of a musical subject, etc. It has, however, remained for a musician of our own day to discover in Volkmann some of Schumann's humor. Mr. Brock-

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hoven thinks the D minor serenade (played to-day) is one of the best examples of it. He says: "Volkmann has in this serenade made excellent use of a solo violoncello, which, contrasting strongly against the full string orchestra, enables him to bring out some marked contrasts of expression. Schumann's portrayal of humor is essentially brought about by contrasts. We know from his literary works how he divided his personality into the dual characters of Floristan and Eusebius, the former representing the wild, stormy, and fantastic side of his nature, and the latter the tender, fervent, dreamy side. In Volkmann's music we find this character representation similarly expressed. Especially in the above-mentioned serenade is this clearly and effectively made use of. We are almost inclined to take it that Volkmann intended to personify Schumann in the dual characters of Floristan and Eusebius in this serenade, so distinct are the two representatives,—violoncello and string orchestra."

ENTR'ACTE.

AN INTERVIEW WITH BEETHOVEN.

From "Beethoven depicted by his Contemporaries."

BY DR. VIOL.

Beethoven had comfortably established himself in the St. Helmenthal, that quiet, romantic, enchanting region, traversed by lonely wood and



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mountain paths, where, far from man and nearer to God, you can commune with your inmost soul, undisturbed by the tumult of the world. I was approaching Beethoven's house with rapid steps about two o'clock in the afternoon of a hot July day. Beethoven, who had observed me from the balcony, retreated when I drew near, anticipating, perhaps, a visit from one of the numerous travelling tribes of so-called musical geniuses, who pester him during the summer, like flies tormenting a noble steed. At the first sight of my strange student's costume and dishevelled appearance, the old housekeeper would not admit me. On my saying, "I wish to see Beethoven," she replied quite angrily, with her arms a-kimbo: "What, a tramp like you wanting to speak with my good master, Beethoven? Everybody might come at that rate. Barons, counts, and even princes are often refused admittance. They send a complimentary message, and that's all!" "But, dear, sweet mistress, I am a poor musician, I have walked all the way from Breslau in Silesia, and I shall have no rest day or night till I have seen my idol. I am like old Simeon, who longed to see the child, Christ, before he died, and exclaimed, when his desire was fulfilled, 'Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation.'" "Well, sir, I think you are not so bad as you look, and I can respect you. Such a long journey on foot, it must have been twenty or thirty miles!" "No, my dear little mother, nearly a hundred!"

To my inquiries about many of his works, why, for instance, "Fide-

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lio" did not receive universal approbation, he replied: "We Germans have no perfectly cultivated singers for the part of Leonora: are too cold and feelingless. The Italians sing and act with their whole souls." Beethoven made a great many pertinent remarks about church music: church music should be performed by voices alone, except for a Gloria or a piece of that kind. For this reason he preferred Palestrina, but it would be folly to imitate his form without possessing his spirit and religious feeling; besides, it would be impossible for the singers of the present day to sing his long-sustained notes with purity." He gave no opinion about Allegri's celebrated "Miserere," not having heard it. Many have been enraptured with it, many also have remained cold. He regarded these composers as models, who unite nature with art.

He did not accede to my repeated request that he would play something on the piano. He said he was too weak and poorly to be able to satisfy me, although I had assured him that I only cared about his ideas, not his manipulative dexterity. I saw by his countenance and his absent-minded manner that he was living in his own sublime tone-world, and he gave me to understand by pantomime that I must not rob him any longer of his precious time. Otherwise, he was kind and gentle. Once, however, he looked exceedingly wrathful, when I spoke of his last symphonies as strange. He said by his looks: * "What does a blockhead like you, and

* He was then working at the first three of the last quartettes.

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what do the rest of the wiseacres, who find fault with my works, know about them? You have not the energy, the bold wing of the eagle, to be able to follow me." To unintelligent critics, a bouquet-making dilettanti, Beethoven may well have been at that time the x unknown. This great Beethoven, in person rather small, with a wild, distracted appearance, and gray shaggy hair, stood defiantly aloft, dismissing me with the words, "Remember me to my old acquaintance, Joseph Schwabel."

Mme. Magdalene Steinbach-Jahns, who sings to-day for the first time in the United States, began her professional career singing soubrette parts in the Opera at Frankfort-on-the-main. She next appeared in Danzig, where her remarkable gifts attracted attention, and brought her an engagement at the Leipzig Stadt Theatre. Here she soon became the leading dramatic soprano, and her career was one of extraordinary success. Among her more notable triumphs were the roles of Elsa in "Lohengrin," Senta in "Flying Dutchman," Genoveva, Eva in "Die Meistersinger," and Agnes in "Freischuetz." She will accompany the orchestra upon the tour of Central, Southern, and Western cities, which begins Monday, April 28.

Symphony No. 1, in C minor, Op. 68.

Brahms.

Un poco sostenuto ; Allegro.

Andante sostenuto.

Un poco allegretto e grazioso.

Adagio più andante ; Allegro non troppo, ma con brio.

Brahms wrote no symphonies for publication until his chamber music. Songs and compositions embracing choral forms had made him renowned

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First Movement.

The symphony in C minor opens with a short, but highly characteristic and significant introduction, *un poco sostenuto*,—significant because it contains the germs, and expresses the mood, so to say, of the whole first movement. Without preliminaries, we are thrown at once into the midst of the passionate longing, the restless strife, expressed in the opening bars. An unrelenting bass, given with great strength on one and the same note—the ground tone—by the contrafagotto, tympani, and double basses, seems to chain down to earth the soul that would fain soar heavenward on the wings of that fervent melody sent forth by the violins and 'celli. This dualism appears to us the main idea of the introduction, as well as of the whole first movement, of which the first theme and its appendage suggest discontent verging on despair, the second hope; and it is a wonderful feature, a similar one to which we cannot recollect, that this second theme consists entirely of the same material as the first, only in the corresponding major key, thus seeming to indicate that hope is not vague, and its realization not expected from outside, but that it is firmly founded *within* the heart so restless and despondent, and that its realization also will come from within. The *coda* of the first movement is exceedingly beautiful. . . .

Second Movement.

The following *andante sostenuto* is in the key of E major, not so remote from the key of the first movement as one may think, since the preceding *allegro* ends with a major chord. It opens with a simple melody, expressive of tranquil and joyful contemplation,—sentiments which prevail all

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through the movement. Twice only reference is made to the "strife" of the first *allegro*. This reminiscence occurs in the fourth and fifth bars from the beginning, and in the corresponding place later on, hidden by the difference in time and key, but otherwise most clear, inasmuch as the first four notes of the first *allegro* theme are given with the same harmonies. The oboe continues the first theme, given out by the violins, with a lovely phrase which leads back to the former, and is followed immediately by a new theme of a more passionate character, leading still to another, introduced again by the oboe and taken up by the clarinet, the nature of which two instruments lends a peculiar charm to the plaintiveness of the melody. The working out of these many subjects is wonderfully clear and interesting, and the orchestration of a beauty which is greatly enhanced by the introduction of a solo violin in the octave above the oboe and horn toward the end.

Third Movement.

The third movement now following, *un poco allegretto e grazioso*, and which we may call an *intermezzo*, consists of two distinct parts, the first in A-flat, 2-4, the second in B major, 6-8, which latter takes the place of the *trio* in a *scherzo*. It shows us the master in its happiest disposition, being of a grace so tender and simple that we are made to feel as if the happy days of childhood, which know of no great sorrow and care, were passing before the composer's inner eye. He seems to revel in the feelings awak-

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (Tauchnitz edition.

ened by these reminiscences, and everything indicates contentment and happiness, till, shortly before the end, the clarinet tries to be heard in uttering a short lamenting phrase foreshadowing sorrow. This, however, remaining unheeded, the lovely movement ends as gracefully and tenderly as it began.

Fourth Movement.

The last movement commences as if with a long sigh coming from the depth of the soul. All recollections of the past seem to have faded away, and there is a mysterious stir in the strings expressive of something like fear; again the long-drawn sigh, the notes of which are the same — only in the minor key — which afterwards make up the glorious main theme of the *allegro*; again those *pizzicato* strings greatly increasing in speed and strength, like thoughts trying to fly before some unknown danger. Beginning now in the depth of the double basses, and arousing all the instruments which hitherto have been employed, everything seems preparing for some great effort, some rash deed; and the excitement is growing from bar to bar, when suddenly, on the height of this commotion, the thunder-like entrance of the drums brings everything to a stop. For a moment all is suspense, and then, founded on a soft chord of the trombones, which now appear for the first time in the whole work, the horn pours forth a melody of surpassing beauty, a melody, moreover, in which we seem to recognize that

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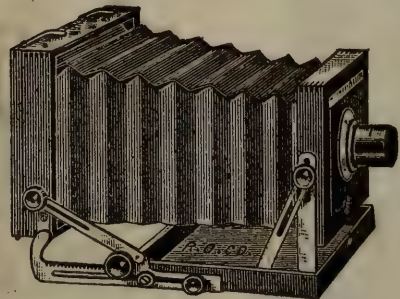
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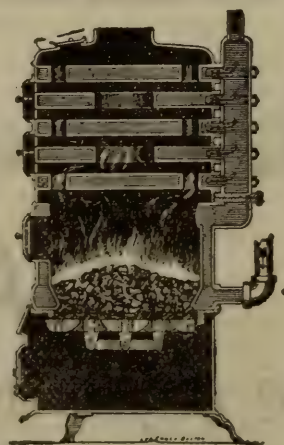
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clarinet phrase — but now in major, as if glorified — to which we drew attention at the end of the third movement. Softly the muted violins and violas set in. The flute passionately repeats this melody, which seems to have been sent from some other world to carry comfort and peace into every troubled heart. A soft and solemn chant of the trombones enhances the profound impressiveness of this phase of the introduction. The muted strings again accompany the horns, which now vie with each other in bringing out with even greater transport the beauty of the melody first intrusted to them; and, after a bar of quiet, filled out by the dominant chord in the trombones and horns, the radiant theme of the *allegro* bursts upon us in its full intensity.

What follows now is so clear that attention may be drawn only to the second theme, in which a loving and approving voice seems to encourage the hero in the energy and activity which breathes through every bar of this wonderful *finale*. Not for one moment do this energy and activity flag; indeed, they increase at a time when it would seem almost impossible. Shortly before the *coda*, the basses, strengthened by the contra-bassoon and bass trombone, take up the first theme, first softly, then stronger and stronger, till, carrying everything with it in a tremendous rush of sound, the climax is reached in the *coda più allegro*. The solemn chant of the introduction now reappears, but changed into a triumphant hymn of praise, and rising still further to a height of passion almost amounting to ecstasy.



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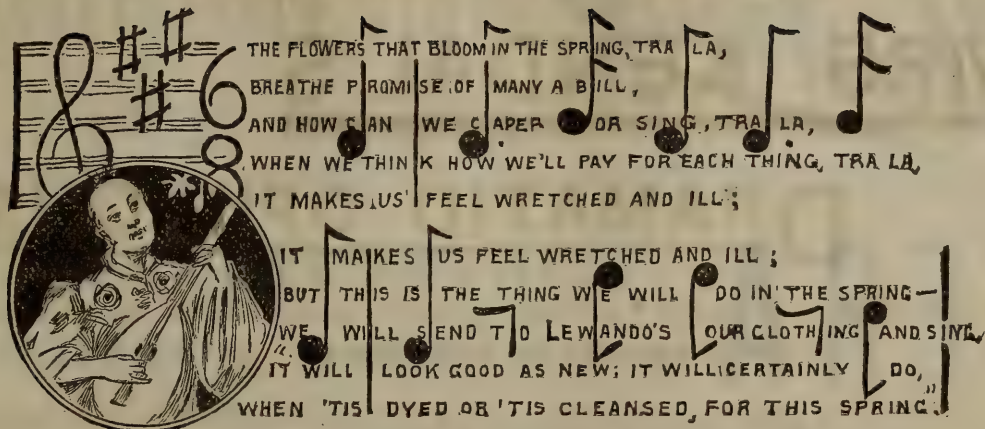
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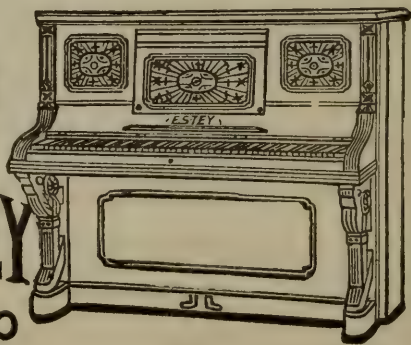
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The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers. The overture which was written last, in 1814, is known as the overture to "Fidelio," and is played to introduce the opera; while what was in reality the third "Leonore" overture (Beethoven wrote it for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore," No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806), No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second. Discussion among *littérateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played to-day, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer, sent from Trieste March 5, 1888, to the New York *Tribune*: "What was the traditional *più forte* in the repetition of the trumpet signal in Beethoven's 'Leonore' overtures? As given in 1805-06, the closing scene was down in the dungeons of the prison. When the first signal is given, it is heard faintly, because all the doors and passages are supposed to be closed. On the repetition, these are all open; and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahn on this *finale*; and we came to the conclusion that so much lovely music is lost by the change from the dungeons to the court, on the whole, it would be better to restore the old form."



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*Adagio ; Allegro vivace**Adagio.**Minuet.**Allegro, ma non troppo.*

The fourth symphony, finished in 1806, lies between two greater ones, an expression of the absolute sunshine and gayety, which came so rarely into Beethoven's life. It followed the "Eroica" after two years, and antedated the one in C minor (No. 5) by two years. The symphony stands in great contrast to those which preceded it, not alone because its theme is less mighty than the "Eroica,"—a painter does not use battle tints at all times,—but because of the new manner and constant surprises in style it opens. Beethoven's versatility was extraordinary, scarcely ever does he repeat himself. Each of the nine symphonies is different from all the others, and each *introduction*, *allegro*, *andante*, *scherzo*, and *finale* is quite distinct from each corresponding movement of the other eight. Trusting the reader will find in the extracts which follow from a new analysis of the symphony by Sir George Grove profitable reading, these introductory remarks will not be extended beyond noting the fact that the score calls for only one flute, instance of a Beethoven innovation, like which are the "false entry" in the first movement of the "Eroica," where the second horn is favored beyond the first, and the difficult passage for fourth horn in the slow movement of the Choral Symphony.

The following constitutes a reduction with minor alterations of Mr. Grove's analysis:—

First Movement.

"The fourth symphony, like the first, second, and seventh of the nine, opens with an introduction (*adagio*) to the first movement proper (*allegro vivace*). It commences with a low B-flat *pizzicato* and *pianissimo* in the strings, which, as it were, lets loose a long-holding note above and below

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in the wind, between which the strings move slowly in a mysterious phrase, in the minor of the key (B-flat), the bassoon and double basses answering at a bar's interval.

"After twelve bars the strings again emit the *pizzicato*, and the slow unison phrase is repeated, this time leading enharmonically from G-flat into F-sharp. A third time the *pizzicato* note is heard, this time to lead into a solemn progression of the basses, marching on like fate itself. As the close of the introduction (thirty-eight bars) is approached, the tone brightens, and the *allegro* bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The principal subject, in *staccato* notes, succeeded by a smooth passage for the wind, and ending with a burst on the final chord, is gayety itself. The connecting portion between the first and second subjects is delightfully free and spontaneous. The *staccato arpeggio* figure of the former is kept constantly in view, and great freedom and life are given to it by the stimulating *tremolo* figure of the violins.

"At the end of this section we have a specimen of the syncopations which form a feature throughout this work,—the notes seem almost to be tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it. The sportive conversation of the bassoon, oboe, and flute, the equally sportive 'canon' of the bassoon and clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach, and the strange sequential passage which connects them, are all as gay as gay can be, and the movement has, as already remarked, not one sombre bar. Even the mysterious and magnificent *crescendo*, in which the drum takes so remarkable and original a part, does not impart any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm. In the middle portion of the movement a beautiful melody (violins and 'celli) is introduced as an accompaniment to the principal *staccato* subject, out of which it bursts in the most spontaneous manner, and to which it forms the finest contrast. This

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delicious tune is given five times consecutively by alternate wind and string, and then, when one has become fondly attached to it, vanishes, and is never heard again,—a good instance at once of Beethoven's wealth and of his power of repression. The working out, of which the last example forms a part, is one of the most ingenious and effective of all the nine.

“The care with which Beethoven marks his *nuances*, and other indications for the players, has been often noticed, but is nowhere more conspicuous than here.”

Second Movement.

“The second movement (*adagio*) is not only an example of the celestial beauty which Beethoven (the deaf Beethoven!) could imagine and realize in sounds, but is also full of the characteristics of the great master. It opens with a bar containing three groups of notes, which serve as a pattern for the accompaniment of a great portion of the movement, and also a motto or refrain,—now in the bassoon, now in the basses, now in the drum, whose intervals may indeed have suggested its form. We venture to call it the drum-figure.

“The *adagio* is in strict ‘first movement’ form. The first and second subjects are duly succeeded by a ‘working out,’ which, though only twenty-four bars long, is sufficient to make the *reprise* of the first subject in a florid form in the flute welcome. The repetition of the previous material is itself quite *en règle*, and is ended by a pedal on the drum-figure, and by a *coda* of eight bars. The connecting link of eight bars between the first and second subjects—all the movement is on rather a small scale, though broad enough in style—is formed on a beautiful phrase, which gains a special charm from the electric force with which its principal note is thrown off. Note, on its repetition, the two bars of delightful counterpoint in contrary motion of bassoon and viola. The second subject is a melody more pas-

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sionate, though hardly less lovely than the first. In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with '*cantabile*,' a word which he would seem only to employ when it has a special significance. The working out, though short, is interesting, and toward the close deeply impressive, and the whole forms one of the loveliest poems ever produced. 'Believe me, my dear friend,' says Berlioz, who, with all his extravagance, was a real judge of Beethoven,—'believe me, the being who wrote such a marvel of celestial inspiration was not a man. Such must be the song of the archangel Michael as he contemplates the world's uprising to the threshold of the empyrean.' The *adagio* also furnishes a capital instance of Beethoven's droll caprice in interpolating the four bars of play between the first and second fiddles simply to end on the same chord as they began on."

Third Movement.

"The *minuet* is remarkable, among other things, for its unlikeness to a dance minuet, for its syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great nervousness and piquancy are imparted to the first subject.

"It is, in fact, though denominated '*minuet*,' a great abandonment of that old dance tune, and has many features of the '*scherzo*' proper. Haydn, before he died, commenting on some * pedantic rules of the theorists, said: 'What nonsense is this! Instead of such trifling, why does not some one give us a really *new minuet*?' Coming from the man that had composed more minuets than any one else, this is very remarkable. It is still more so when we recollect that at the time he said it the minuet to Beethoven's first symphony, and not improbably even that now before us, had been written and performed, both being emphatically the 'new minuets' which the patriarch was desiring to have; though it is not unlikely that Haydn never

*Griesinger's "Biographical Notes," p. 114.



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heard of any of Beethoven's symphonies. Had he done so, his condemnation of the trio in C minor (Op. 1, No. 3) makes it doubtful whether he would have approved of them. What *could* his opinion of the 'Eroica,' for instance, have been? But to return to our *minuet*.

"The second section continues in the same vein, and introduces a phrase which is at once harmony and melody (bassoon and 'celli), and which leads back to the resumption of the first theme. The trio (a trifle slower), with the melody in the wind instruments, and saucy interruptions of the violins, is not only a delicious contrast to the *minuet*, but also one of the tenderest and most refined things in music.

"The trio is also peculiar in being repeated a second time (instead of appearing only once, after the usual custom), a step which Beethoven appears to have been the first to take on this occasion, and which he adopted in the seventh symphony, thereby probably giving a hint for the two trios in Schumann's symphonies, Mendelssohn's Cornelius March, etc. Notice the charming inquiry with which the horns end this movement, 'as if,' says Schumann, 'they had one more question to put.' In fact, the last three bars are an addition to the rhythm of the piece, as will be seen by looking back to the first occurrence of the *scherzo*."

Fourth Movement.

"But lively, serene, and piquant as are these three movements, they are all surpassed by the *finale*, which is the very soul of spirit and irrepressible vigor. Here Beethoven represses somewhat the syncopations and modifications of rhythm which are so prominent in the first and third movements, and gives the violins a rapid, busy, and most melodious figure, which is irresistible in its gay and brilliant effect, while the movement as a whole is perfectly individual and distinct from that of the first *allegro*. It is as much a *perpetuum mobile* as any piece ever written with that title.

"The figure alluded to begins the movement, and is made especially char-



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acteristic by the rhythm of its last notes, the four last bars, and especially the three last notes of the phrase, having a remarkable way of staying in one's ears. Besides this subject, there is a second (enters upon the oboe, followed by the flute), with alternations of wind and string.

“The working out is not less lively or humorous than the first section. It begins with an extension of the semi-quaver figure *crescendo*, culminating in a tremendous unison B-natural, which has all the air of a false alarm, but does not disturb the basses in their pursuit of the original idea. ‘House afire,’ shouts the orchestra. ‘All right: we have still our work to do,’ say the basses. This introduces a little phrase, on which the bassoon, clarinet, and oboe converse in charming alternation, with gay *sforzandos* from the strings; and the working out ends with an irresistible flourish for the bassoon, who can hold his tongue no longer. But we will not enumerate the many other features of this beautiful and irrepressible *finale*. Though full of drollery, Beethoven is constantly showing throughout how easy it is for him to take flight into a far higher atmosphere than mere fun. The movement places him before us in his very best humor,—not the rough, almost coarse play, which reigns in the mischievous, *unbuttoned** passages of the *finales* to the seventh and eighth symphonies, but a genial, cordial pleasantry, the fruit of a thoroughly good heart and genuine inspiration. What can be more touching than the passage in which he says, ‘Good-by,’ in a tone of affection as unmistakable as if he had couched it in words, a passage doubly interesting, because it is a simple repetition of the first three bars of the figure which opens the movement, put into double the original time, a practice which Beethoven has used elsewhere—for instance, at the end of the overture to ‘Coriolan’—with the happiest and most dramatic effect?”

* Beethoven's own word,—*aufgeknöpft*.

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Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:—

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar.



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lar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing. An anecdote related by Paul David bears upon this extraordinary gift of Paganini's: "At Ferrara, he decided to revenge a hiss from the pit. So at the end of the concert he proposed to the audience to imitate the voices of various animals. After having rendered the notes of different birds, the mewing of a cat, and the barking of a dog, he finally advanced to the footlights, and, calling out, 'This is for those who hissed,' imitated in an unmistakable manner the neighing of a donkey. At this the pit rose to a man, rushed through the orchestra, climbed the stage, and would probably have killed Paganini if he had not instantaneously fled. The explanation of this strange occurrence is that the people of Ferrara had a special reputation for stupidity."

The *Moto Perpetuo*, *Concert Allegro*, played to-day is one of Paganini's many violin pieces. In its present guise, with accompaniment of the pianoforte, it is the work of Ferdinand David.

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Harper's Magazine for March contains an article by H. E. Krehbiel, on "How to listen to Wagner's Music," in the course of which occurs this delightful synopsis of the Prelude to "Die Meistersinger":—

"In broad lines the prelude to 'Die Meistersinger' not only serves to delineate the characteristic traits of the personages concerned in the comedy, but also exhibits Wagner's method of musical exposition, and teaches the lesson which is at the bottom of the satire,—the lesson, namely, that it is through the union of the two principles, which until the close of the play appear in conflict, that a genuine work of art is quickened. The prelude contains the whole symbolism of the comedy in a nutshell. In form it is unique; but in so far as it employs only melodies drawn from the play it may not incorrectly be classed with the medley overtures which composers used to throw together for ante-curtain music. It is the manner in which Wagner has treated his melodies, and the delineative capacity with which he has endowed them, that render the prelude a capital exemplification of the theory advanced by Gluck, when, in his preface to 'Alceste,' he said, 'I imagined that the overture ought to prepare the audience for the action of the piece, and serve as a kind of argument to it.' Wagner follows this precept and the example set by Beethoven in the 'Leonore' overtures, and indicates the elements of the plot, their progress in its development, and finally the outcome, in his symphonic introduction. The melodies which are its constructive material are of two classes, broadly distinguished in external physiognomy and emotional essence. They are presented, first, consecutively, then as in conflict (first one, then another, pushing forward for expression), finally in harmonious and contented union. It should always be borne in mind that, no matter how numerous the hand-books,—which a witty German critic called "musical Baedekers,"—if one wishes to know Wagner's purpose in the use of a typical phrase or melody, he need take no one's word for it except

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—"Treherne's Temptation," by Alaric Carr, vol. ii. p. 287 (*Tauchnitz edition*).

Wagner's. He can turn to the score, and trace it out himself, learning its meaning from the words and situations with which it is associated. If this plan be followed, it will be seen that the mastersingers are throughout the comedy characterized by two melodies.

"Note that, as the mastersingers belonged to the solid burghers of old Nuremberg,—a little vain, as was to be expected in the upholders of an institution of great antiquity and glorious traditions; staid, dignified, and complacent, as became the free citizens of a free imperial city, whose stout walls sheltered the best in art and science that Germany could boast,—so these two melodies are strong, simple tunes, sequences of the intervals of the simple diatonic scale, strongly and simply harmonized, square-cut in rhythm, firm and dignified, if a trifle pompous, in their stride. The three melodies belonging to the class presented in opposition to the spirit represented by the mastersingers are disclosed by a study of the comedy to be associated with the passion of the young lovers, Walther and Eva, and those influences in nature which are the inspiration of romantic utterance,—springtime, the birds, and flowers. They differ in every respect—melodic, rhythmic, harmonic, as well as in treatment—from the melodies which stand for the old mastersingers and their notions. They are chromatic, their rhythms are less regular and more eager (through the agency of syncopation), they are harmonized with greater warmth, and set for the instruments with greater passion. The first most surely tells us of the incipency of the lovers' passion; for it is the subject of the interludes between the lines of the *chorale* which accompany the flirtation in the church scene. The second depicts the youthful impetuosity of the lovers. Note the eagerness which the triplet injects into its rhythm, the ebullieny expressed in the tendency of its melody to ascend higher and higher into the regions of tonality. Poetical association consorts such attributes with love and youth and springtime; and it is in the song which Walther sings in praise of spring and love that the phrase receives its most eloquent

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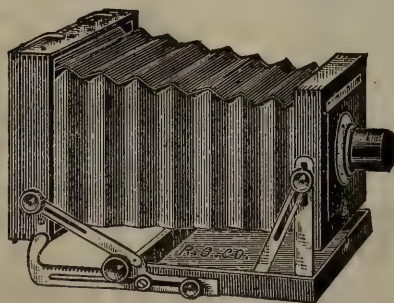
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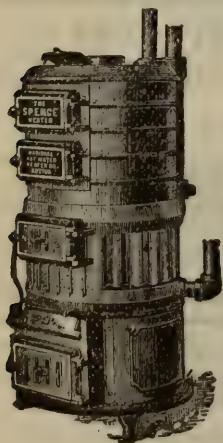
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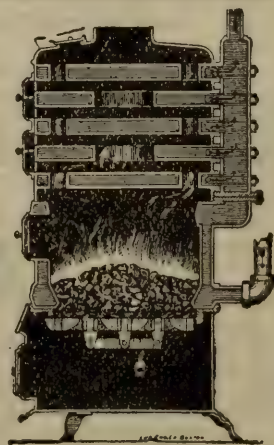
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proclamation. The third melody is the phrase to whose accompaniment Eva shyly confesses her love by a gesture of the eyes in the church scene, and which Walther uses in the third ecstatic stanza of the song with which, in the contest of song, Walther wins his lady love as a prize.

"There is another phrase which is of less importance in the score than those quoted, but which plays a happy part in the comedy as it is prefigured in the prelude. It is the strongly marked rhythmical figure with which the populace jeer at the malicious clown Beckmesser, and help to effect his discomfiture in the last scene of the play. It is delightful to observe how this little phrase performs the office of a satirist in the middle part of the prelude where the grotesque elements in the character of Beckmesser are pictured. It is a *scherzando* movement, the mastersingers' march melody being presented in diminution by the choir of wood-wind instruments, which persist stubbornly in their fussy cackling, in spite of the fact that the strings take every opportunity to send some of the passionate, pushing, pulsating love music surging through the dessicated mass of tones. Here it is that Wagner chastises the foolish manners of the mastersingers, as he does later in the actual representation. The jeering phrase, started by the middle strings, eventually cuts through the mass of tones; and, when the caricature of the melody typical of the guild has been laughed out of court, the music that symbolizes the freshness and vigor of youth and spring and love, and proclaims their right to free and spontaneous proclamation (this is the corrective idea at the bottom of the comedy), masters the orchestra, and compels recognition and even celebration from the representatives of pedantry and conservatism. Observe, finally, that it is only the perverted idea of classicism that is treated with contumely, and routed. The glorification of the triumph of romanticism is not left to the romantic melodies, but is found in the stupendously pompous and brilliant setting given to the mastersingers' music at the close of the prelude. This is the supreme lesson of which the prelude has given us the exposition. Wagner is a true comedian of the ancient kind. He administers chastisement with a smile (*ridendo castigat mores*), and chooses for its subject only things which are temporary aberrations from the good."



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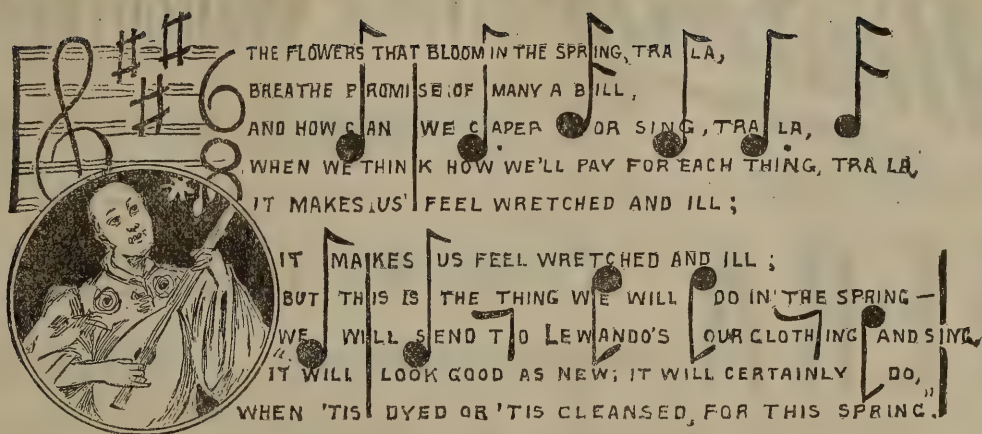
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